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playlist

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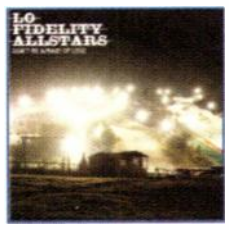

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FISCHERSPOONER EMERGE TRIUMPHANT

New York City fop: Fischerspooner's Casey Spooner

ELECTROCLASH DUO SIGN £2MILLION MINISTRY DEAL

Fischerspooner, the electro-art-fashion duo from New York, have stunned the UK dance music industry by signing a £2million record deal.

Casey Spooner and Warren Fischer are at the forefront of the New York electroclash movement. Now, after signing to Ministry in the UK for £2million, they have become the hottest dance act around.

But Fischerspooner do things differently – they rarely play live because their extravagant, choreographed, pyro-enhanced shows cost "hundreds of thousands of dollars". They exist simultaneously in fashion, art and music, and have been compared to legendary dance-art act The KLF.

"Our manifesto is nothing beyond sounds good, feels good, looks good," frontman Casey insisted, quoting the lyrics from their signature dance anthem 'Emerge', which is to be re-released as a single on July 1. The album '#1' is also re-released on May 6 and Fischerspooner are planning their debut UK show in London in May.

So far, myth and mystery have surrounded Fischerspooner. But it is true that Casey rang up *NME* asking: "Whose cock do I have to suck to get on the cover?"

We declined, but after their big money deal, Casey did agree to reveal all about Fischerspooner's world and their future plans.

THE DEAL

"Ministry loved our ballsy irreverence. Usually when we met with record executives and explained what we wanted to do, it freaked them out. We told Ministry we may never be a conventional music act, we may never tour, we may never do anything we're supposed to do. How did I celebrate? Basically I had a bender and then I collapsed for a week. Now I feel great. Got a gym, got a trainer, on a diet, on a beauty regime."

Ministry's James Palumbo is a friend of sacked government minister Peter Mandelson – have you ever met him?

"No. I heard James loaned him *(Mandelson)* a car, that's all I knew. He'd like our music? Interesting…"

DRUGS

"Essentially this project was a rehab project for me, because I was having some problems and Warren stepped in and straightened me out by making a way for me to perform. But this last European tour I wouldn't have been able to survive it if I didn't have Valium. So it ebbs and flows."

UK SUCCESS

"We're popular in Britain? I heard a rumour. Maybe it's that endless, classic fascination, love/hate relationship between the British and the Americans. Maybe it's the fetishising of the New York myth. Maybe it's just because we're incredible. I can see us playing the Jubilee celebrations for the Queen. I would tell her a thing or two! I would remind her what her people did to my people. I'm sure I'll talk the talk and then once I get there I'll completely freak out and be yet another American kiss ass. Eventually, I hope that I can get busted and run all over the tabloids. I'm sure they could dig up something on me."

THE NEW YORK SCENE

"I don't hang out with all the *(electroclash)* folks. I'm so burnt out on electronic music. I was going to see Andrew WK last night but I had to rehearse. Once we performed at Starbucks together – it was a beautiful thing. I think The Strokes are cool. I used to see them around in bars when they were yet to be huge. If it was us, Andrew and The Strokes that all of a sudden became pop stars, then entertainment would be interesting and fun."

STYLE

"I'm in it for all the vain and indulgent superficiality. If I wanted to be important and to have longevity, I would have become a philosophy professor. But for the most part, big celebrities bore me because they're basically walking advertisements."

Did you go to the Oscars?

"No. The only thing I like about the Oscars is when people cry. And nobody had a response because they're all on *(relaxant drug)* Xanax, except for Halle Berry. Finally it was like somebody had a nervous breakdown."

IS IT ART?

"Every British reporter brings up The KLF. I love The KLF, but we don't think they actually burned the money." *(The then-named K Foundation once claimed to have burned £1million.)*

Are Fischerspooner art, music, fashion or all three?

"I don't even consider that a question for myself. I do what I need to do for each of those worlds. I don't worry about discerning the difference."

LIVE

"We're rehearsing and working on the choreography in New York. There's two shows a night, 15 performers, lots of wardrobe, lots of pyrotechnics. It's incredibly expensive. I want Coca-Cola to sponsor it."

Is there a theme?

"We're doing a whole pop colonialism fantasy. The British Empire with the fetishising. Everybody can come. The Gallaghers? Sure, everybody except Madge. And Courtney – she's banned. She bumped me off the cover of *The Face*, the bitch."

"Whose cock do I have to suck to get on the cover?" – Casey Spooner

So Solid jailbird could fly up charts

SOLO SINGLE OUT WHILE GARAGE STAR IS INSIDE

Asher D could become one of the first artists to have a UK Top Five hit while serving time in jail, *NME* can reveal.

The imprisoned **So Solid Crew** member, sentenced last week to 18 months in a young offenders' centre, will release his debut solo single on May 20, a double A-side featuring 'Back In The Day' and 'Why Me?'.

A chart spokesperson for HMV told *NME* that Asher, real name Ashley Walters, could expect a comfortable Top Ten placing – but considering the publicity surrounding him of late, the single was likely to go much higher.

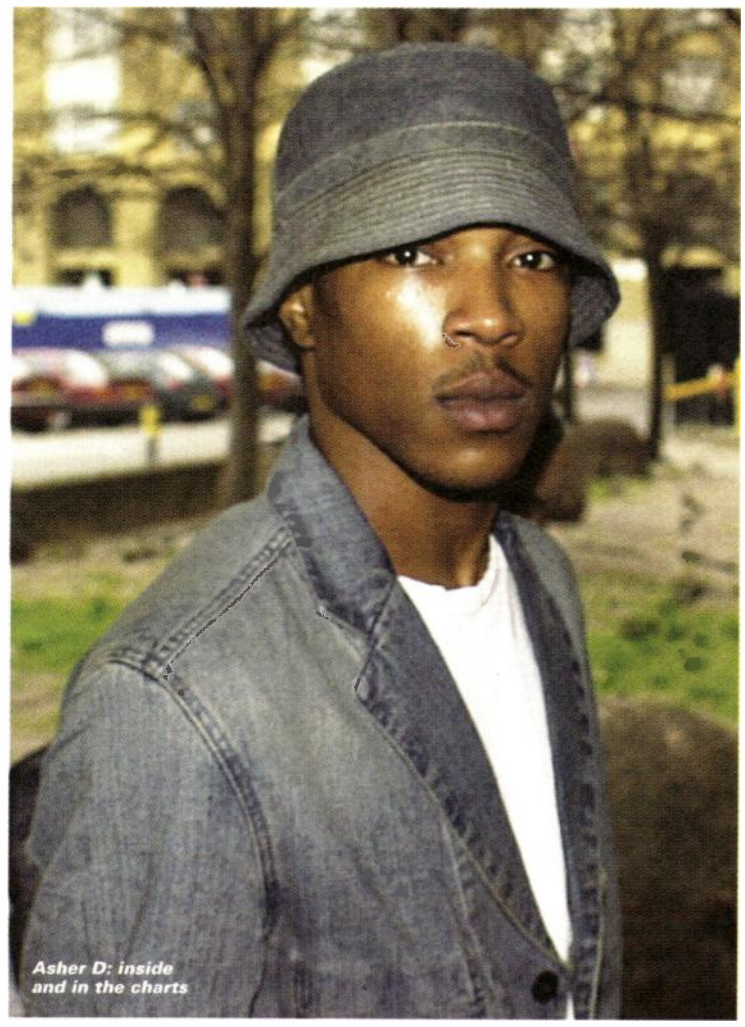
"His releases with So Solid Crew have tended to enter in the Top Ten," said the spokesperson, "and with the added notoriety he has now, he could do even better. There are many ways to help a single chart highly – like price and special promotions – but such notoriety is an extra element. That said, because he is in jail it means he is not available to do *CD:UK* and other TV shows to give *(the song)* an extra kick."

He added that the biggest chart hit of recent times from an imprisoned artist was from Wu-Tang Clan member Ol' Dirty Bastard, whose single 'Got Your Money' went to Number 11 in July 2000.

Asher D was given an 18-month term for possession of a loaded gun. The 19-year-old will serve half of his sentence, the trial judge ruled. Allowing for time already served, he should be out by late November.

It is believed Asher D will return to Feltham Young Offenders and Remand Centre, where he was held on remand, to serve out his sentence.

"There are many ways to help a single chart highly, but notoriety is an extra element" – HMV spokesperson



Asher D: inside and in the charts

NME RADIO

WHAT'S HOT AND WHAT'S NOT

YOUR TOP TEN

1 **The Hindu Times** Oasis
2 **The Modern Age** The Strokes
3 **There Goes The Fear** Doves
4 **Whatever Happened To My Rock'n'Roll (Punk Song)** Black Rebel Motorcycle Club
5 **Shot Shot** Gomez
6 **Get Off** The Dandy Warhols
7 **Lessons Learned From Rocky I To Rocky III** Cornershop
8 **Highly Evolved** The Vines
9 **Feeling Good** Muse
10 **There's A Silence** The Electric Soft Parade

KICKED OFF

Ugly Bubba Sparxxx
Shining Light Ash
Home And Dry Pet Shop Boys

JUST ADDED

'Til The End Haven
Come Into Our Room Clinic
Freak Like Me **Sugababes**

Listen to *NME* Radio at *www.nmeradio.com* and vote on the playlist

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

LW	TW	RELEASE Artist (Label)
1	1	**UNCHAINED MELODY** GARETH GATES (RCA)
3	2	**ME JULIE** ALI G AND SHAGGY (ISLAND)
2	3	**ANYTHING IS POSSIBLE/EVERGREEN** WILL YOUNG (RCA)
4	4	**WHENEVER WHEREVER** SHAKIRA (EPIC)
5	5	**HOW YOU REMIND ME** NICKELBACK (ROADRUNNER)
9	6	**TAINTED LOVE** MARILYN MANSON (MAVERICK)
10	7	**FLY BY II** BLUE (INNOCENT)
7	8	**SOMETHING** LASGO (POSITIVA)
11	9	**INSATIABLE** DARREN HAYES (COLUMBIA)
8	10	**FREEEK!** GEORGE MICHAEL (POLYDOR)
6	11	**AIN'T IT FUNNY** JENNIFER LOPEZ (EPIC)
13	12	**A NEW DAY HAS COME** CELINE DION (EPIC)
12	13	**HERO** ENRIQUE IGLESIAS (INTERSCOPE)
–	14	**4 MY PEOPLE** MISSY ELLIOTT (ELEKTRA)
–	15	**SHAKE UR BODY** SHY FX & T POWER FEAT DI (POSITIVA)
–	16	**ONE DAY IN YOUR IFE** ANASTACIA (EPIC)
15	17	**THE WORLD'S GREATEST** R KELLY (JIVE)
–	18	**SILENT SIGH** BADLY DRAWN BOY (XL)
17	19	**CARAMEL** CITY HIGH FEAT EVE (INTERSCOPE)
14	20	**HOME AND DRY** PET SHOP BOYS (PARLOPHONE)
–	21	**FLOWERS IN THE WINDOW** TRAVIS (INDEPENDIENTE)
32	22	**WOMAN'S WORTH** ALICIA KEYS (J)
18	23	**WRONG IMPRESSION** NATALIE IMBRUGLIA (RCA)
20	24	**OI** PLATINUM 45 FT MORE FIRE CREW (GO BEAT)
19	25	**RUN TO THE HILLS** IRON MAIDEN (EMI)
26	26	**GET THE PARTY STARTED** PINK (LAFACE)
22	27	**POINT OF VIEW** DB BOULEVARD (ILLUSTRIOUS)
21	28	**WORLD OF OUR OWN** WESTLIFE (RCA)
16	29	**I WILL ALWAYS LOVE YOU** RIK WALLER (LIBERTY)
25	30	**SHOULDA WOULDA COULDA** BEVERLEY KNIGHT (PARLOPHONE)
–	31	**THE WHOLE WIDE WORLD** OUTKAST FEAT KILLER MIKE (LAFACE)
24	32	**BREAK YA NECK** BUSTA RHYMES (J)
27	33	**IN YOUR EYES** KYLIE MINOGUE (PARLOPHONE)
28	34	**B WITH ME** MIS-TEEQ (INFERNO/TELSTAR)
30	35	**ALWAYS ON TIME** JA RULE FEAT ASHANTI (DEF JAM)
–	36	**MOTIVATION** SUM 41 (MERCURY)
35	37	**POOR MISGUIDED FOOL** STARSAILOR (CHRYSALIS)
23	38	**ON THE RUN** TILLMANN UHRMACHER (DIRECTION)
31	39	**YOU** S CLUB 7 (POLYDOR)
34	40	**ADDICTED TO BASS** PURETONE (GUSTO)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

LW	TW	RELEASE Artist (Label)
–	1	**A NEW DAY HAS COME** CELINE DION (EPIC)
1	2	**SILVER SIDE UP** NICKELBACK (ROADRUNNER)
2	3	**THE ESSENTIAL** BARBRA STREISAND (COLUMBIA)
3	4	**LAUNDRY SERVICE** SHAKIRA (EPIC)
4	5	**A FUNK ODYSSEY** JAMIROQUAI (SONY S2)
14	6	**J TO THA LO – THE REMIXES** JENNIFER LOPEZ (EPIC)
9	7	**ALL RISE** BLUE (INNOCENT)
5	8	**SONGS IN A MINOR** ALICIA KEYS (J)
16	9	**LEGACY – THE GREATEST HITS COLLECTION** BOYZ II MEN (UMTV)
12	10	**FREAK OF NATURE** ANASTACIA (EPIC)
10	11	**FEVER** KYLIE MINOGUE (PARLOPHONE)
6	12	**THE VERY BEST OF** STING & THE POLICE (AM)
8	13	**WHO I AM** BEVERLEY KNIGHT (PARLOPHONE)
7	14	**UNDER RUG SWEPT** ALANIS MORISSETTE (MAVERICK)
11	15	**NO ANGEL** DIDO (ARISTA)
13	16	**ESCAPE** ENRIQUE IGLESIAS (INTERSCOPE)
17	17	**JUST ENOUGH EDUCATION TO PERFORM** STEREOPHONICS (V2)
20	18	**IN OUR GUN** GOMEZ (HUT)
–	19	**ORIGINAL PIRATE MATERIAL** THE STREETS (LOCKED ON/679)
47	20	**MY WAY – THE BEST OF** FRANK SINATRA (REPRISE)
31	21	**ALL KILLER NO FILLER** SUM 41 (MERCURY)
22	22	**PAIN IS LOVE** JA RULE (DEF JAM)
29	23	**LOVE IS HERE** STARSAILOR (CHRYSALIS)
19	24	**WORLD OF OUR OWN** WESTLIFE (RCA)
24	25	**THE INVISIBLE BAND** TRAVIS (INDEPENDIENTE)
26	26	**WHITE LILIES ISLAND** NATALIE IMBRUGLIA (RCA)
–	27	**BLUE LINES** MASSIVE ATTACK (WILD BUNCH)
25	28	**SWING WHEN YOU'RE WINNING** ROBBIE WILLIAMS (CHRYSALIS)
28	29	**WHITE LADDER** DAVID GRAY (EAST WEST)
23	30	**FOREVER AND EVER – DEFINITIVE COLLECTION** DEMIS ROUSSOS (PHILIPS)
42	31	**CLASSICAL GRAFFITI** PLANETS (EMI/DRAMATICO)
30	32	**IS THIS IT** THE STROKES (ROUGH TRADE)
–	33	**ROCK IN RIO** IRON MAIDEN (EMI)
35	34	**SONGS FROM THE WEST COAST** ELTON JOHN (MERCURY)
15	35	**WHATEVER GETS YOU THROUGH THE DAY** LIGHTHOUSE FAMILY (WILD CARD)
–	36	**SAFINA** ALESSANDRO SAFINA (MERCURY)
27	37	**SUNSHINE** S CLUB 7 (POLYDOR)
21	38	**THE ESSENTIAL COLLECTION** NEIL DIAMOND (COLUMBIA)
49	39	**THIS IS THE REMIX** DESTINY'S CHILD (COLUMBIA)
–	40	**MOON SAFARI** AIR (VIRGIN)

PHOTOGRAPHY PA/REUTERS

WWWHat's on... NME.COM

OASIS VERSUS BLUR...

Like 1995 never happened, round two kicks off on **NME.COM**. You'll have doubtless heard the song, now see the full vide for **OASIS**' 'The Hindu Times'... And then listen to a full track from **DAMON ALBARN**'s 'Mali Music' album. If you spot what's changed over the years, you're welcome at **angst.nme.com**

THE VINES VERSUS PET SHOP BOYS

It's a webcast face-off... In the blue corner, **THE VINES** sensational strutting live stuff at their recent Nottingham show. It's rough, it's rugged, and unlike Grolsch man would have you believe, it's most certainly ready. Red corner? The legendary **PET SHOP BOYS** live in Cologne in Germany. Ding dong.

A RYAN ADAMS COMPETITION VERSUS YOU

The above mentioned fine fellow is playing a couple of London Town shows in April. It's the hottest ticket in town and we got some to literally giveaway.

VIDEOS GALORE VERSUS YOUR SORE EYES

The devil has the best tunes does he? Looks like we got the videos to go with them... Choose from **THE CHARLATANS**, **THE CORAL**, **LOSTPROPHETS**, **TRAVIS**, **SYSTEM OF A DOWN**, **STARSAILOR**, **BADLY DRAWN BOY**... just call us Blockbuster...

All-star defence for REM air rage case

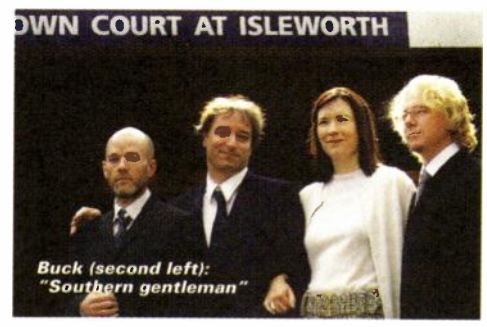
Bono, **Michael Stipe** and **REM** bassist **Mike Mills** made up a stellar cast of character witnesses for **Peter Buck** in his alleged air rage trial last week.

The U2 frontman, appearing under his real name Paul Hewson, took to the stand last Monday (March 25). With a glowing testimony he spoke warmly of his friend of 17 years. He described Buck's alleged behaviour on a flight from Seattle to Heathrow in April last year, when the guitarist is said to have gone on a drunken rampage, as a "bizarre event".

"He is actually famously known for being a peaceable person. Of all the people in the music business, I couldn't believe my eyes when I read about this," Bono said. "This is ridiculous. I don't know what must have happened to him. It is certainly a bizarre event. He is a very quiet man."

REM frontman Stipe appeared last Wednesday (March 27) and he too was effusive in Buck's praise.

"In America there is what is called a Southern gentleman," said Stipe. "Peter is my definition of such.



Buck (second left): "Southern gentleman"

He is someone who is considerate of all people, genteel and polite. That is why this whole thing to me is absurd."

The trial, adjourned for the Easter break, continues tomorrow (April 3).

Slipknot: officially a cartoon metal band

Slipknot have been immortalised in the pages of cult comic *Viz*, alongside such comic creations as Johnny Fartpants and Roger Mellie.

Slipknot feature in their own comic adventure 'Slipknot And The Doorway In Time' in the May issue of *Viz*.

In the strip, Slipknot are visiting historic sites in Britain when they find a portal to Victorian times. Once there, they discover children being sent up chimneys to work. But after a quick rendition of 'People=Shit', the uptight Victorians are cured and everyone is happy.

The May issue of *Viz* is out now.

STAND BY, YOU GUYS – WE'RE ABOUT TO LAND AT BROCKHAMPTON MANOR
DATING BACK TO THE 18TH CENTURY, IT'S A TOTALLY AWESOME PLACE OF HISTORIC AND ARCHITECTURAL INTEREST

'Tired' Strokes in Paris punch-up

BAND DENY RIFT AFTER JULIAN LASHES OUT

The Strokes got into a fight with one of their record company's senior executives and then pulled out of a planned television promo performance in Paris recently, *NME* can reveal.

Just over a fortnight ago, frontman Julian Casablancas punched John Voigtmann, the senior director of international marketing at The Strokes' parent label, RCA.

The band had been lined up to appear on a television show in Paris on March 19 when the bust-up happened.

"Julian hit him," guitarist Albert Hammond Jr told *NME*. "He wouldn't normally, he's the last guy who would. But they were making us do this thing and we hadn't been told *(about it)*. They lied to us and we really didn't want to do it.

"So this guy is saying, 'You got to do this show' and we're saying no and our manager wasn't there at the time and it got a little weird. He didn't hit him hard, though."

The Strokes did not make the TV appearance.

As *NME* went to press, the band were due to round off the UK and Ireland leg of their current tour at Dublin Olympia at the weekend (March 31). Rumours of road fever and in-band bickering had started to swirl around the band, but these were nonsense, according to Albert.

"How do these rumours start?" he asked. "There is no rift. We've been on the road for over a year and we're a little tired, but we're all still friends."

The Strokes are now due to take six months off to rest, and write and record their second album.

"Julian hit him... he didn't hit him hard though" – Albert Hammond Jr

FESTIVAL UPDATE

New Order, **Doves**, **Elbow**, **Alfie** and **Shaun Ryder**'s new band **SWR** are to play the third day of the *NME*-sponsored **Move** festival on July 13.

The festival at Lancashire County Cricket Club is jointly supported by both *NME* and our sister magazine *Uncut*. **Green Day** and **No Doubt** play on July 11; **Paul Weller**, **Ian Brown**, **Joe Strummer And The Mescaleros**, **Shed Seven** and **Haven** play on July 12. Tickets are on sale from April 6 at £28.50 (plus booking).

Oasis have confirmed their appearance at **T In The Park** on July 13. *NME* is sponsoring the second stage, which for the first time ever will be moved from a tent to the outdoors.

Röyksopp will play dance event **Homelands**, taking place at the Matterley Bowl near Winchester on June 1.

American Head Charge and **OTEP** join **Ozzy Osbourne**, **Tool**, **System Of A Down** and **Slayer** for **Ozzfest UK** at Donington Park on May 25.

For tickets to these events, ring the *NME* Ticketline on 0870 1 663 663. Calls are charged at the national standard rate.

Strokes: Let's hear your tribute album, Ryan

The Strokes are desperate to hear the recording **Ryan Adams** has made of their album, 'Is This It', after reading about it in *NME*.

Speaking to *NME* last week, guitarist Albert Hammond Jr said he was delighted with the idea of the album.

"I heard about that. That's so cool. I'd love to hear it. That's rad, man."

Last week, Adams told *NME*: "I covered the whole album on my four-track. I covered it as a blues record. My band has heard it, they all think it's pretty funny. It isn't making fun of The Strokes, it's because I really like them a lot."

Hammond added that he knew Adams. "We hang out together in a bar in New York sometimes. He's cool," he said, but added that The Strokes had no intention of returning the gesture and recording some of the rising star's tracks.

Pressure is now building on the singer to release the album. At time of going to press a spokesperson for Adams said that no plans had been made to release the album, but couldn't rule it out.

Do you think Ryan Adams should release the record? Email *NME* with your thoughts on *ryanadams_strokesalbum@NME.COM*.

Tonight, Matthew, Ryan Adams is Julian Casablancas

VERBAL ABUSE

"I THINK THE COUNTRY'S GONE A LITTLE BIT MAD ABOUT WHAT'S A CELEBRITY AND WHAT'S AN ARTIST. YOU'RE ONLY AS GOOD AS YOUR LAST RECORD – AND KYLIE, YOU'LL ALWAYS BE CHARLENE TO ME, LOVE"

Kelly Jones – the most bitter man in rock

"A LOT OF HER FANS, WHO INCLUDED YOUNG CHILDREN, HAD BEEN WAITING UP TO EIGHT HOURS TO SEE HER. BUT SHE DIDN'T EVEN BOTHER TO ACKNOWLEDGE THEM. SHE MADE A BIG FUSS OVER NOTHING"

Meanwhile, Kylie gives Britney a ticking off

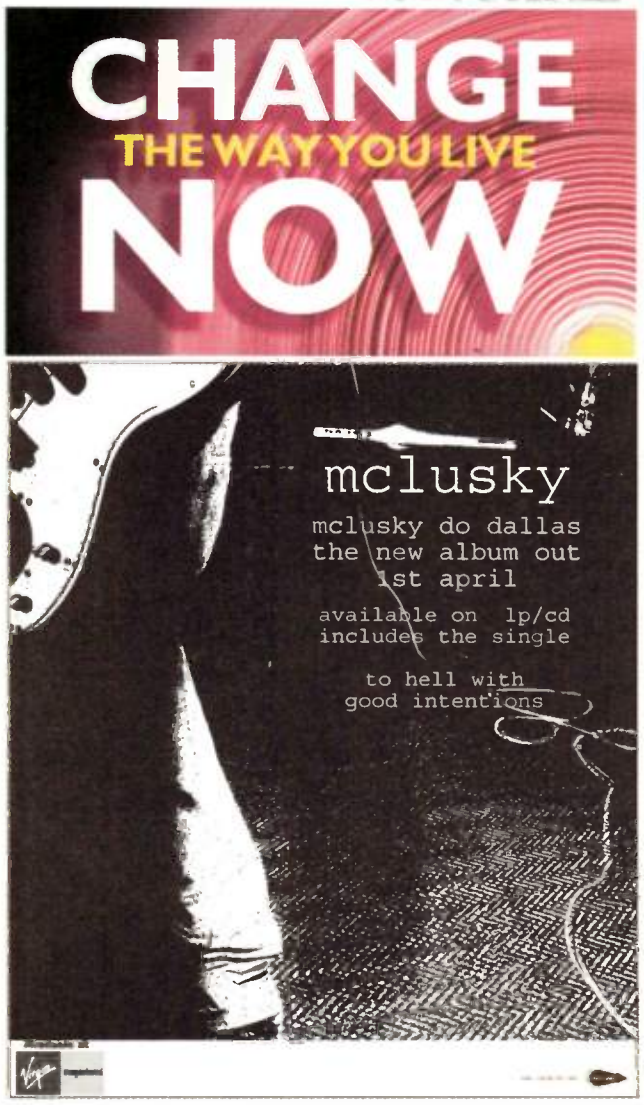
"MEMBER OF A ROCK BAND – THE DRUMMER OF A ROCK BAND, NO LESS – TAKES TOO MANY DRUGS, BECOMES ILL, HAS TO GO INTO REHAB. IF YOU SPELL IT OUT LIKE THAT IT'S JUST SO EMBARRASSING. IT'S SO OBVIOUS"

Foo Fighters' Taylor Hawkins is mortified by that little OD incident last year

"I WAS LIKE, 'OH MY GOSH, I'M WORTH IT, I'M WORTH IT.' AND THE THOUGHT OF BEING WORTH IT JUST REALLY MADE AN IMPACT ON ME"

Alicia Keys reveals her inspiration – TV adverts for L'Oréal shampoo

PHOTOGRAPHY PEROUINC.COM/ROGER SARGENT



X-PRESS 2
LAZY
FEATURING
DAVID BYRNE
APRIL 8

I'M LAZY WHEN I'M LOVING / I'M LAZY WHEN I PLAY / I'M LAZY WITH MY GIRLFRIEND, A THOUSAND TIMES A DAY / I'M LAZY WHEN I'M SPEAKIN / I'M LAZY WHEN I WALK / I'M LAZY WHEN I'M DANCIN / I'M LAZY WHEN I TALK

OPEN UP MY MOUTH / AIR COMES RUSHIN OUT / NOTHIN DOIN NADA NEVER HOW YOU LIKE ME NOW / WOULDN'T IT BE MAD, WOULDN'T IT BE FINE / LAZY LUCKY LADY DANCIN LOVIN ALL THE TIME

I'M WICKED AND I'M LAZY / DON'T YOU WANT TO SAVE ME?

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WWW.SKINT.NET

some releases from **fierce panda records**

THE PARKINSONS
A Long Way To Nowhere
***CD Mini Album**
as punk-rock as it is possible to be *NME*

DEATH CAB FOR CUTIE
The Photo Album *CD Album
perfectly crafted pop songs, stunning in their simplicity and beauty. not a single track, or note, is wasted *Mojo*

EASYWORLD
Better Ways To Self Destruct
***CD Mini Album**
kids strapping on guitars and transforming their angst into bursting melodies and riffs *Dotmusic*

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24.4 **nottingham** social
25.4 **sheffield** brown street - night of sobriety
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27.4 **leeds** rocket
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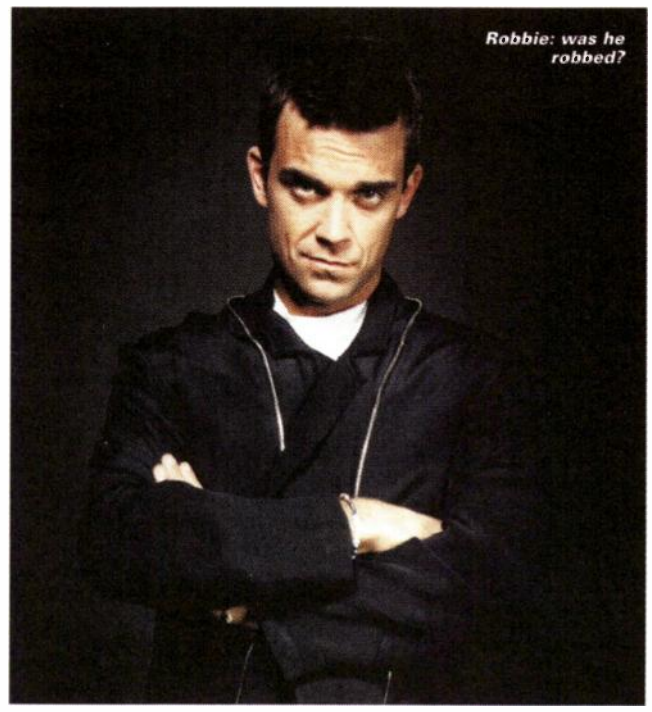
ROBBIE MEGA DEAL COULD LEAVE HIM SKINT

MATHS BEHIND REPORTED £40M CONTRACT MEANS PAY DAY COULD BE YEARS AWAY



Robbie: was he robbed?

Robbie Williams' newly-signed contract with EMI – rumoured to be worth £40million – could net the star a fortune or leave him high and dry and without a record deal, since the estimated sum for the five-album deal is far from guaranteed, *NME* has learned.

Stephanie Hardwick, a partner at music industry accountancy firm ABG, says: "With a deal like this the initial advance could be about £5million, which he would be expected to recoup for the label on top of the costs of recording the album itself, some of the costs of video shoots, and TV advertising."

She continued: "Only then can he begin to earn any proper royalties. As the albums go by, their individual advances will increase, so that by the end of the five-album period Robbie could have accumulated the £40million figure that's been quoted."

But that point could be well over a decade away. In the meantime the cash is all dependent on Robbie's sales performance as an artist, which many believe has peaked, with little chance of him crossing over to the lucrative American market. Plus, if the label dislike a new album they're under no obligation to release it and can drop him at any point.

In terms of how the £40million might affect Robbie in the immediate future, the standard practice is to receive one third of the advance on signing a deal, a third on delivery of the album, and the final third on release, meaning that Robbie is likely to have received £2million so far.

Hardwick concluded: "For Robbie, the best possible situation would be to stay with EMI throughout the entire term of the contract, releasing five albums whose successively increasing sales recoup their advances and push him into making royalties in excess of the £40million total. The worst situation would be that he delivers his new album and it either flops, or EMI refuse to release it, and they drop him before he even recoups the advance."

"If his new album flops, EMI could drop him before he recoups the advance" – music biz accountant

IS YOUR FAVOURITE ACT ABOUT TO GET DROPPED?

As they sign Robbie, the EMI group have announced that 1,800 jobs, and a massive 400 acts, will also go from the label. What does this mean for you? Maybe rather a lot, if you're a fan of (or are) one of the following. All are affiliated with the label and any one could be for the chop...

Adam F	Coldplay	Doves	Haven	Melanie C	
Air	Crackout	Everclear	Heron	Kylie Minogue	
Victoria Beckham	The Crescent	Neil Finn	Idlewild	Mo Solid Gold	
BRMC	Daft Punk	Fun Lovin' Criminals	Iron Maiden	The Music	
Blur	Damage	Goldrush	Janet Jackson	Pet Shop Boys	
Emma Bunton	The Dandy Warhols	Gomez	Matthew Jay	Placebo	
The 'Burn	Dilated Peoples	Gorillaz	Kelis	Rico	
The Chemical Brothers	The Divine Comedy	Geri Halliwell	Beverly Knight	Simian	
		Ed Harcourt	Lenny Kravitz	Starsailor	
			Massive Attack	Supergrass	

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Why spend £40million on Robbie when you can get deals with this many acts for the same price?

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20 x
Twenty Fischerspooners (thus risking the sanity of Planet Earth)

40 x
Forty White Stripes (insurance against reds and whites running in the wash non-recoupable)

10 x
Ten H & Claires (a smile costs nothing – two permanent smiles cost £4million)

2000 x
Two thousand Sex Pistols (though £20,000 was a lot of money in those days, etc)

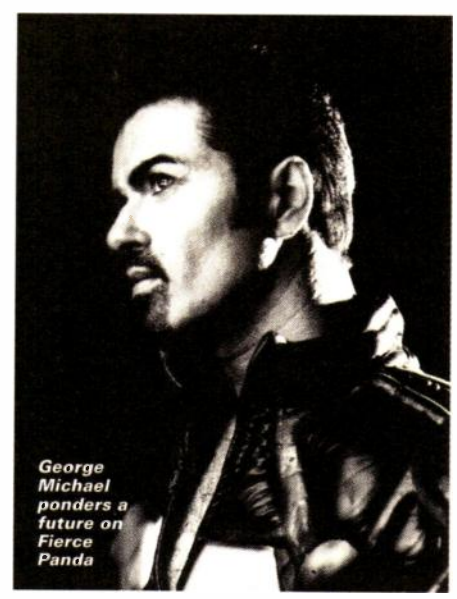
...and George Michael could be homeless, too

George Michael may also be looking to sign a new record deal – though he may have difficulty finding one after comeback single 'Freeek!' stalled at Number Seven. His temporary label Polydor are unable to comment on their future with the artist.

Michael had taken the unusual measure of delivering one track – the single – to Polydor, promising that he would allow them to release his new album if it sold well. Otherwise, he planned to take the album to another label. In the event it sold only 48,000, enough to take it to Number Seven, which for a brand new single by a star of Michael's stature is viewed as commercial failure.

His options now are to stick with Polydor – who, without the rest of Michael's new material, have been unable to progress with the traditional album promotions which most campaigns are built on – or to approach other labels. But if he chooses the latter, labels will be forced not just to concede that they were second choice all along, but will also inherit Michael's 'flop' status as they attempt to pick up the pieces and kick-start an album campaign in whose most important stage they had no hand.

In any case George Michael's options are limited. He acrimoniously split from music giants Sony before signing to Virgin, with whom he also parted company. Polydor aside, George's remaining major options are BMG and WEA. If neither are interested in inheriting his new material, labels like V2 and XL may be in a position to pounce. If not, George could find a new home on a label like Shifty Disco or Fierce Panda.



George Michael ponders a future on Fierce Panda

PHOTOGRAPHY: PEROUINC.COM/PA/BIG PICTURES

first for singles

Stereophonics - Vegas Two Times

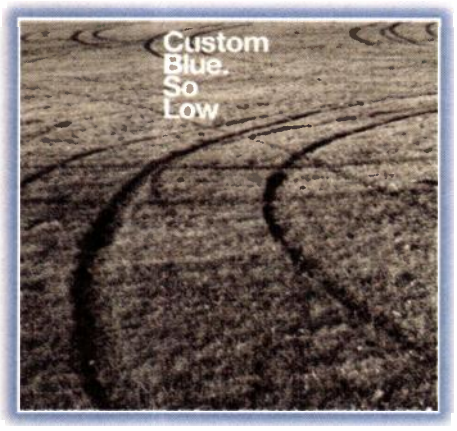
The opening track from the Number one album Just Enough Education To Perform gets a welcome single release. Vegas Two Times is available on CD, DVD and 7" featuring live versions of Mr Writer, Watch Them Fly Sunday and Roll Up And Shine recorded at last year's triumphant Millennium Stadium show.

Out Now

The Coral - Skeleton Key EP

Following last year's acclaimed limited edition Shadows Fall and The Oldest Path EPs, the Merseyside six piece release the Skeleton Key EP. Available on CD only, featuring four new songs plus the title track video.
"Irresistibly beautiful pop songs." NME

Out Now



Custom Blue - So Low

Taken from the eagerly anticipated album All Follow Everyone, So Low outlines the band's songwriting strength first noticed on the acclaimed EP One. Available on CD and 12" with remixes from Andy Votel, Cinematic Orchestra and Mark Pritchard.

Released 08.04.02

Garbage - Breaking Up The Girl

Garbage release the third single from their critically acclaimed Beautifulgarbage album. Available on 3xCD featuring a remix from Timo Maas, the video, an acoustic version, a cover of The Velvet Underground's Candy Says plus new tracks Confidence and Happiness Part 2.

Released 08.04.02

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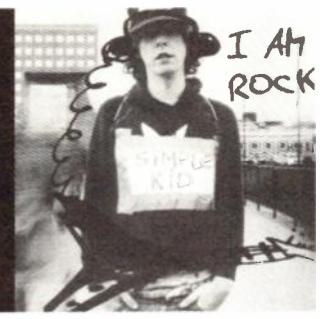

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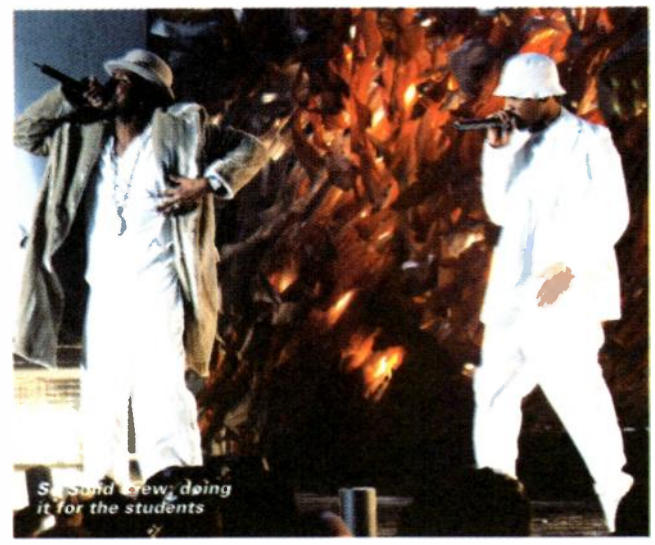
Ireland to host So Solid shows

NOTORIOUS BAND TO PLAY STUDENT UNION PARTIES


So Solid Crew, doing it for the students

So Solid Crew are to play live after all *NME* can reveal – in Belfast and Dublin next month.

Despite promoters and police forces throughout the rest of the UK refusing point blank to host any So Solid live shows, venues and the police in Ireland are welcoming the collective with open arms.

The band will perform at the May Ball at Queens' University of Belfast on May 9 and a day later in Dublin's Trinity University. Though essentially student events, guests of students can also get in.

Queens' Ents officer Rod Martin told *NME* he had no qualms about booking So Solid Crew.

"What happened in London is totally different to here," he said. "There is a different culture. The act became available a few weeks ago of flights, "one or two DJs will warm up before there'll be an hour with the MCs. It's very much a So Solid Crew show". The line-up was being finalised as *NME* went to press.

He added there would be additional security at Queens' Union for the 2,500 capacity event, though no more "Something like that really isn't anything we are worried about. We would only look into it if we were approached to do so."

Declan Ford of Mean Fiddler in Ireland, responsible for booking acts for the Trinity Ball, said: "From where we're standing in Dublin, we wonder

"There are a lot more serious things going on in Northern Ireland than a rap band playing" – spokesperson for Police Service of Northern Ireland

They're hugely popular, they've sold 500,000 records; they've won awards – we would have been foolish not to look at them. We have no problem whatsoever."

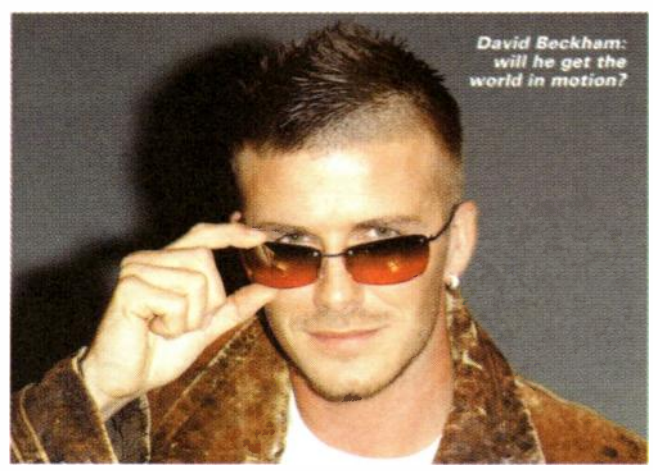
While Martin said the entire 30-something collective would not be appearing, due to the prohibitive cost than usual for an event of that scale.

A spokesperson for the Police Service of Northern Ireland (formerly the RUC) also said they had no worries about allowing a So Solid show.

"There are a lot more serious things going on in Northern Ireland than a rap band playing," he said. what all the fuss and hoo-ha is about. I'm not entirely sure why the police forces in England are so against them. We're very excited to have them."

Acts who have previously played the Trinity Ball include The Clash, Public Enemy and the Prodigy

Tickets go on sale this week


David Beckham: will he get the world in motion?

New Order to field Beckham

New Order bassist Peter Hook has said he wants to re-record their classic 'World In Motion' in time for the World Cup – with David Beckham doing the rap famously provided by John Barnes.

The original was the official World Cup song in 1990, and became a Number One hit. Speaking about a re-release in time for this year's tournament in Japan and Korea, Hooky said: "Fucking right I'd be up for that, I mean he's god isn't he, Beckham. I've never seen a man deliver so much and remain human. I do hope it happens."

NME went to the film premiere of *24 Hour Party People*, which documents the rise of New Order and the Factory label, and asked the stars if they'd back a re-release.

Keith Allen: "I just heard about that. Great, fantastic. Would I be involved? I fucking hope so, I wrote it!"

Tony Wilson, founder of Factory Records: "I think they should re-release it for the Commonwealth Games *(which are being held in Manchester this summer)* which doesn't have a theme tune. For a city famous for doing *(music)* that's a bit strange. We'd get Peter Beardsley back *(to do the rap)*. One thing that no-one in Britain has never heard is four people did that rap, John Barnes, Des Walker, someone else, and Beardsley. His rap is the most indecipherable piece of music ever created."

Ian Brown: "Oh yeah, that's a smokin' idea!"

Tim Booth, ex-James vocalist: "Would I like to see it? Yeah, I would. It's probably the best England song that's ever been, so why not."

Andy Dunlop, Travis: "I've never heard Beckham sing so I can't imagine what it'd sound like!"

Johnny Vegas, comedian: "I would question, 'Is it a financial matter?' Or is it because he *(Hook)* truly believes we're going to win? If all the proceeds are going to some little kiddies' football training park I'm well behind him. But if he just wants another speedboat it's a frigging disgrace and I won't be singing it!"

Steve Coogan, comedian and Tony Wilson in *24 Hour Party People*: "Great. It's the best football player in the country and one of the best bands in the country and it roots everything in Manchester. I'm from Manchester and anything that articulates my civic pride, I'm behind it!"

NEW RELEASES

APRIL 8

SINGLES

The **Charlatans**
'You're So Pretty – We're So Pretty' (Universal)
Garbage 'Breaking Up The Girl' (Mushroom)
Ed Harcourt
'Shanghai' (Heavenly)
Foo Fighters
'The One' (RCA)
Pay As U Go Cartel
'Champagne Dance' (Sony)
Usher 'U Turn' (Arista)
The Vines
'Highly Evolved' (Heavenly)
Wu-Tang Clan
'Uzi (Pinky Ring)' (Loud)

ALBUMS

Badly **Drawn** Boy
'About A Boy OST' (XL)
The Bluetones 'The Singles 1995-2002' (Mercury)
Lit 'Atomic' (RCA)
Jon Spencer Blues Explosion
'Plastic Fang' (Mute)
Various
'24 Hour Party People OST' (London)

APRIL 15

SINGLES

The BellRays
'Fire On The Moon' (Poptones)
Doves
'There Goes The Fear' (Heavenly)

Haven 'Till The End' (Radiate)
Kosheen 'Hungry' (Moksha)
New Order 'Here To Stay' (London)
Oasis 'The Hindu Times' (Big Brother)
Pulp 'Bad Cover Version' (Island)
The Streets 'Let's Push Things Forward' (Locked On 679)

ALBUMS

Craig Armstrong
'As If To Nothing'
Afel Bocum, Damon Albarn, Toumani Diabate And Friends
'Mali Music' (Parlophone)
FC Kahuna
'Machine Says Yes' (City Rockers)
Lorien
'Under The Waves' (Instant Karma)

APRIL 22

SINGLES

Mary J Blige
'No More Drama'
The Chemical Brothers
'Come With Us/The Test' (Virgin)
Idlewild
'You Held The World In Your Arms' (Food)
Timo Maas
'Shifter' (Perfecto)
The Soundtrack Of Our Lives
'Sister Surround' (WEA)
Yeah Yeah Yeahs
'Yeah Yeah Yeahs' (Wichita)

ALBUMS

Various
'All Tomorrow's Parties' (ATP)
Wilco 'Yankee Hotel Foxtrot' (WEA)

PHOTOGRAPHY: BIG PICTURES/PAMAN JENNINGS

Muse summer single announced

Muse: third album on the way

SINGLE AND DVD SET FOR JUNE RELEASE

Muse release a brand-new double A-side single this summer, and also hope to finish their third album this year, *NME* can reveal.

Speaking exclusively to *NME*, singer Matt Bellamy said that the group had started recording demos for the follow-up to their 'Origins Of Symmetry' album, and will release double A-side single, 'Dead Star'/'In Your World' on June 3. Both tracks are taken from a new DVD, *Hullabaloo*, which follows on June 17.

Hullabaloo is a double DVD release, with one disc featuring 18 live songs from their 2001 tour, recorded over two nights at the Paris Zenith, and the second containing documentary footage from a number of dates across the world.

Bellamy said: "We did a concert in Paris which we recorded for a DVD. One *(disc)* is the concert and the other is loads of us getting up to weird antics backstage and all sorts of weird fucked-up shit on tour. That DVD is going to have a backing track of some music we did, some B-sides and some other music."

Bellamy told *NME* that the single 'Dead Star' is "really fucking heavy rock", but isn't necessarily an indicator of their direction for a third album.

Speaking about the group's future plans, he continued: "I'm writing new songs, hopefully we'll record an album this year and get it out for early next year. We've got a new single coming which is really fucking heavy rock, really hard. Apart from that our new stuff is all over the place. But we won't finalise all the tracklisting and stuff until early next year."

"We've got a new single coming which is really fucking heavy rock" – Matt Bellamy

Solo album for Hole bassist

Melissa Auf Der Maur, former bandmate of Courtney Love in Hole, has revealed that she is releasing a solo album.

Auf Der Maur, who went on to play bass in The Smashing Pumpkins until their split, has completed 12 songs on her "very heavy and very beautiful" solo album.

Speaking about the record, she commented: "It's very, very heavy and very beautiful at the same time. The muscle of heavy masculine smothered with very, very ethereal femininity.

"I definitely relate more to a particular genre of heavy male music, but it happens to be a heavy male music that is very feminine from my perspective, such as Queens Of The Stone Age and Smashing Pumpkins. Those are two heavy bands that have very feminine sides. All of us are half men and half women – we have just as much masculine as feminine, so I would definitely describe the new project as me wrestling with those two sides."

Song titles on the album, to be released under the name Auf Der Maur, include 'Appetite Running' and 'Beastfest'.

Meet the family: The Osbournes (l-r) Kelly, Jack and of course, Ozzy

At home with the Osbournes

Ozzy Osbourne has become a sitcom star thanks to the MTV fly-on-the-wall series about the rock star and his family. *The Osbournes* has been a hit in the US and it reaches UK screens next month. Here *NME* profiles the stars of the show...

Ozzy: Rock god, star of the Ozzfest tour, married to Sharon and a father of three. Despite his history of rock, Ozzy still finds time to grumble about son Jack's music. "We have no option but to listen to Tool morning, noon and fuckin' night," he complains.

Sharon: Ozzy's long-suffering wife (she recently appeared on BBC series *Booze* to talk about his drinking days) and now his manager.

Kelly: The couple's 17-year-old daughter. Her music tastes bring some conflict to the household. She says: "I like The Strokes. 'Is This It' – it's a really great CD." Sharon disagrees: "The Strokes? It's just re-hashed."

Jack: Ozzy and Sharon's 16-year-old son and major Tool fan. He works as a record label scout part-time and has no plans to move out.

Aimee: Older daughter Aimee tries to avoid the cameras. Her mum Sharon explains: "She can't handle being around us lunatics all day while she's trying to start her career."

Melinda Varga: The Australian nanny. "It's like any regular household," she insists.

***THE OSBOURNES* STARTS ON SUNDAY MAY 19 ON MTV**

PHOTOGRAPHY: HAMISH BROWNLEE/MISSION

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Saturday Telegraph

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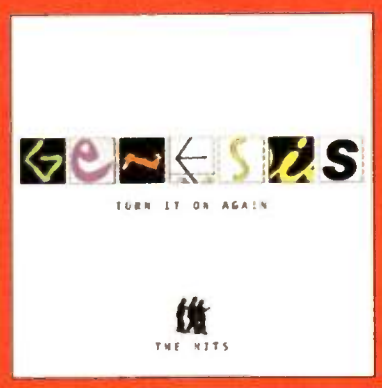

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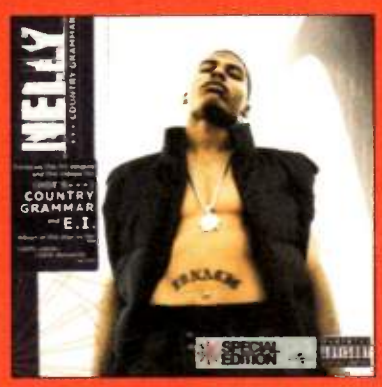

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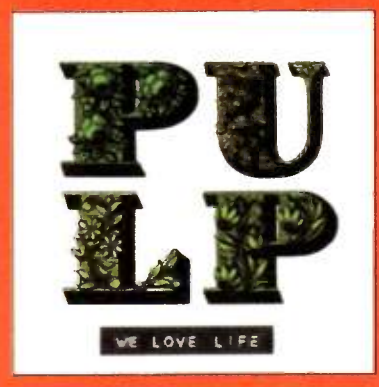

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CAUGHT OUT THERE: BRITNEY SPECIAL

Britney Spears arrived in the UK last week for the premiere of her movie debut *Crossroads*. But she spent most of Monday evening (March 25) avoiding awkward questions about her relationship with **'NSync**'s **Justin Timberlake**. She told reporters that she "wasn't in an intense relationship at the moment".

NME saw Britney walk out of the *Crossroads* premiere in London's Leicester Square ten minutes before the end of the film. Huddled under a friend's leather jacket, she made a beeline straight for her hotel. Earlier in the evening, Britney disappointed hundreds of screaming fans by turning up an hour late and refusing to press the flesh.

Later, she hid in the VIP area of the aftershow party at Piccadilly's In & Out club, where pop people, TV celebs and *NME* quaffed free cranberry and vodkas and schnapps. **Mis-Teeq** were looking glam, **Liberty X** weren't. *EastEnders*' **Michael Greco** was rather pathetically trying to hang out with boyband **Blue**.

Other Britney fans in attendance included **Rachel** and **Tina** from **S Club 7**, **A1**, **Sara Cawood**, **Boy George**, **Sugababes**, **Aaron Carter** and a flushed-looking **Charlotte Church**. *Big Brother* victor **Brian Dowling** started serving schnapps, but when fellow contestant **Narinder** asked for one, he screamed: "We don't serve slags!" It was a joke, though.

Britney hides from fans behind her bouncer

Blue and Tina S Club vie for cheesiest pop grin at the aftershow

Sugababes take their lead from Queen of Midriff Britney

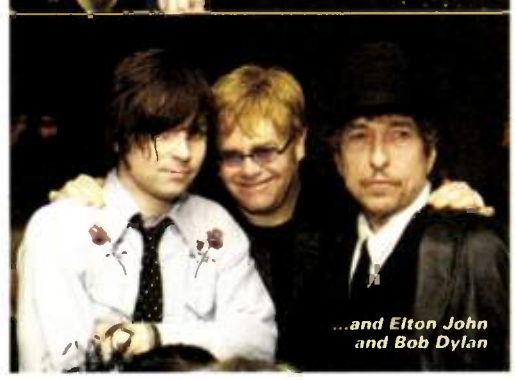
Ryan Adams: mad watch

Ryan Adams has been behaving very strangely of late. The American songwriter has recorded the whole of 'Is This It' just for himself. He's also been saying really weird shit.

Last week, Ryan was mostly being odd at the Oscars. Because of the occasion and the egos, this largely went unnoticed. But just being at **Sir Elton John**'s Oscars bash at the Moomba restaurant with **Sting**, **Paul McCartney**, *Frasier* star **Kelsey Grammer**, **Benicio Del Toro**, **Jon Bon Jovi**, **Rufus Wainwright** and **Kevin Spacey** must have been pretty strange. Ryan later posed for pictures with Elton and **Bob Dylan**. It was a rare outing for Dylan, but Ryan was seen talking to him for a very, very long time, most likely about weird shit.

DIAGNOSIS Some signs of improvement – but these starry Hollywood parties really aren't a good idea for Ryan right now.

Where's Ryan? Hanging out with bizarre celebrity mates Jon Bon Jovi and Rufus Wainwright...



...and Elton John and Bob Dylan

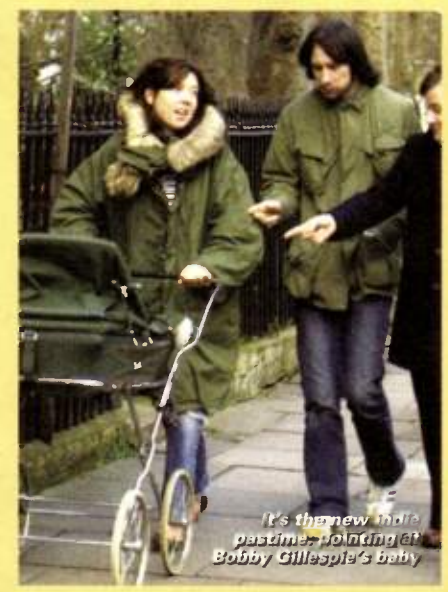
PHOTOGRAPHY: MISSION/FAMOUS/LFI/PA/BIG

IT COULD BE WHO?

1 Which boyband member has been targeted for love by a fading star who needs to raise her profile? She normally goes for more athletic types, though.
2 Which superstar recently turned up at a UK club and demanded the owner sort her out with some coke? When he bravely refused, she went into a big sulk.
3 Which frontman has swapped his regular habit of street drugs for a much cleaner arrangement with an expensive doctor?

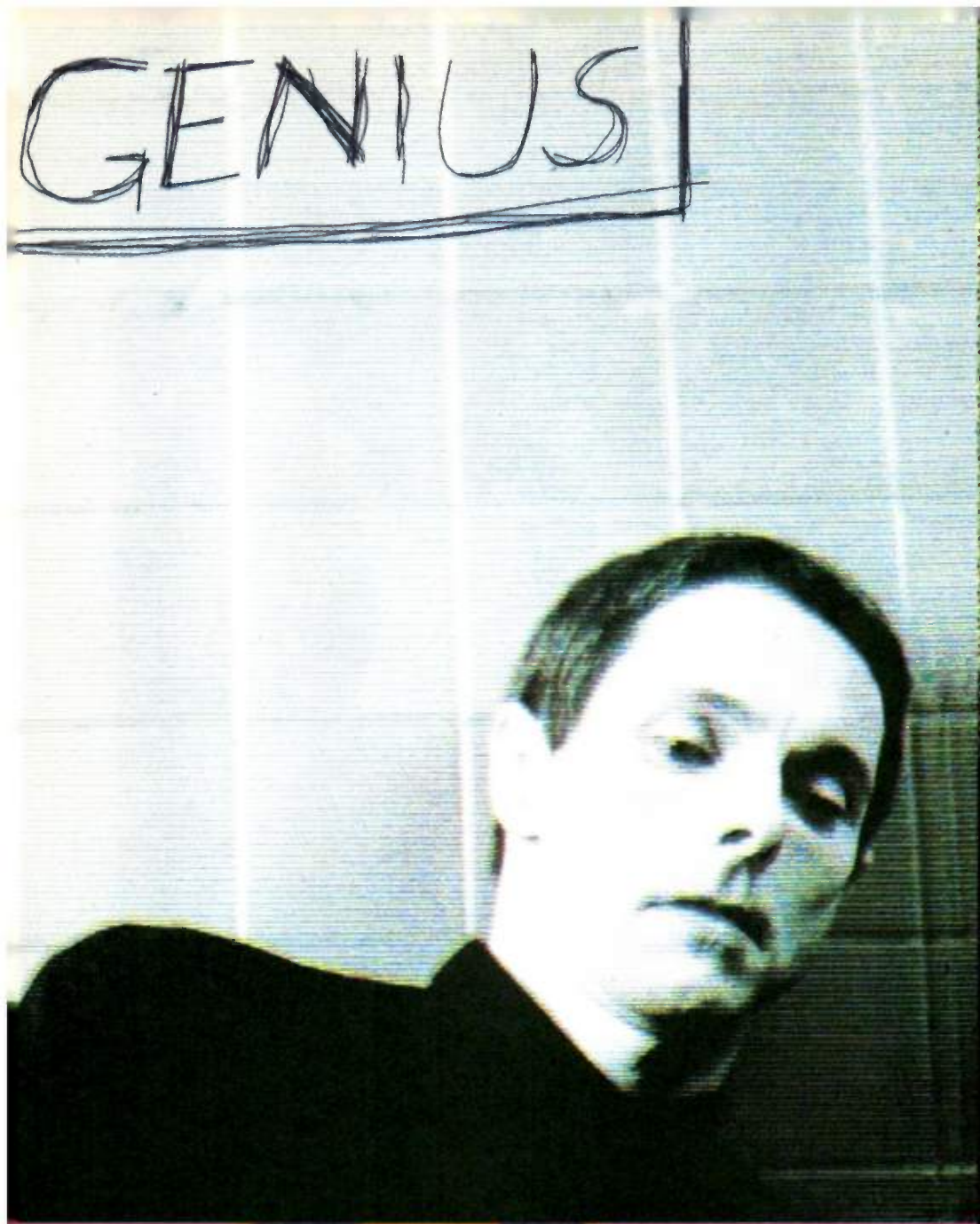
PLUSONES

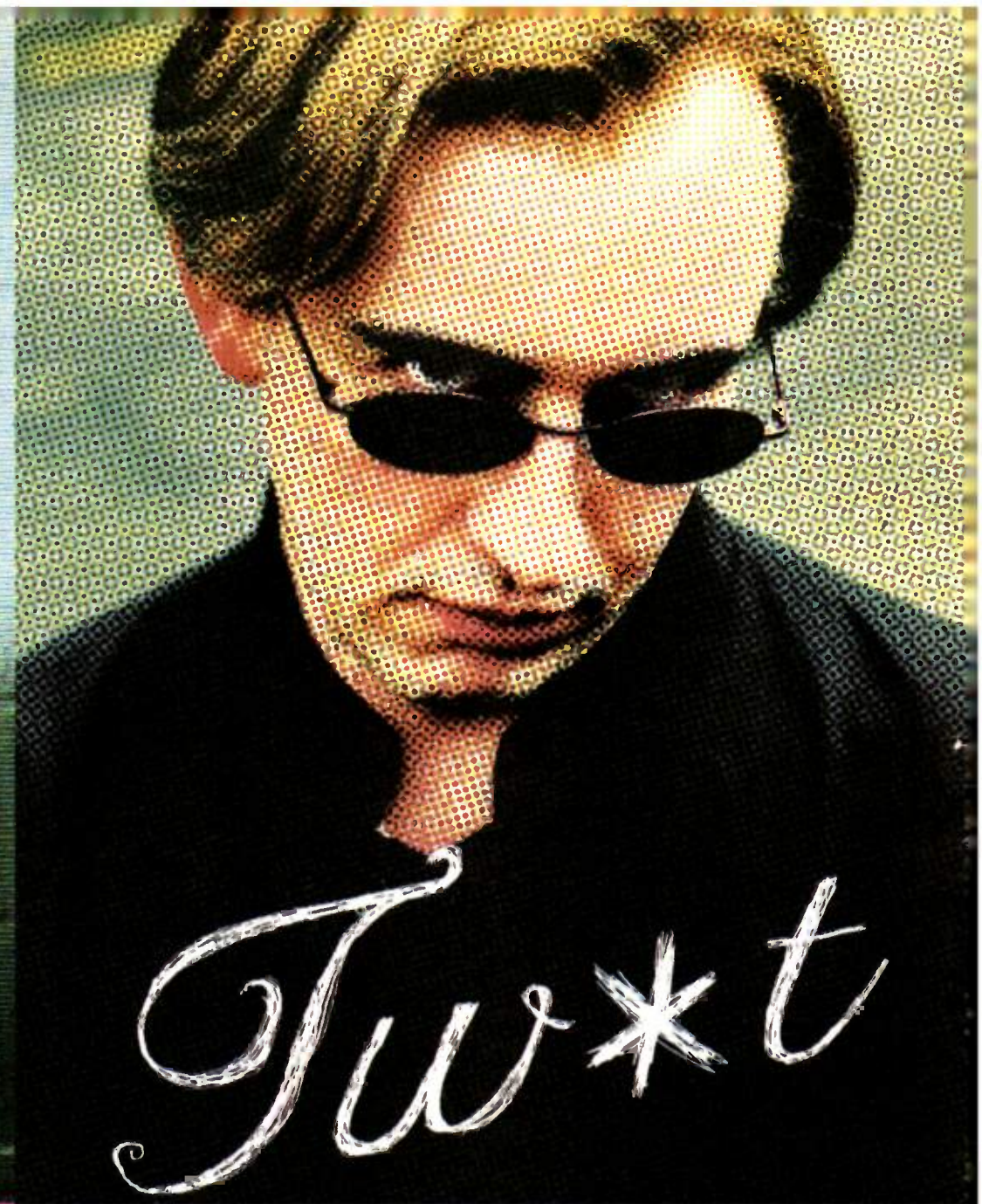
Seeing as **Russell Crowe** has pissed off everyone else lately, it wasn't going to be long before **Courtney Love** took offence. The delicate situation is that Courtney suffered a miscarriage last year. She then claimed Crowe was concerned that he was being falsely identified as the person who got her pregnant. She told TV's *Entertainment Weekly*: "Here I am having a miscarriage, and Russell's worried about his image. I demand an apology!" And she also made clear that "We didn't *(bleeped out)* fuck."... ● **Chris Martin** isn't really a celebrity sort of guy. Which is why he recently took himself off to Haiti to perform charity work for Oxfam... ● **Primal Scream**'s **Bobby Gillespie** is managing to combine anti-authority disco-punk with fatherhood these days... ● **Kid Rock** has achieved a lifetime ambition – reading out the weather on US TV station KTLA... ● Saddest sights at this year's Oscars – **Geri Halliwell** (why?) and **Jennifer Lopez**' bizarre mane of hair... ● **Lance Bass** from 'NSync has been taking medical tests in Moscow to become the world's first musician to fly to space. Maybe he should get together with Ryan Adams...

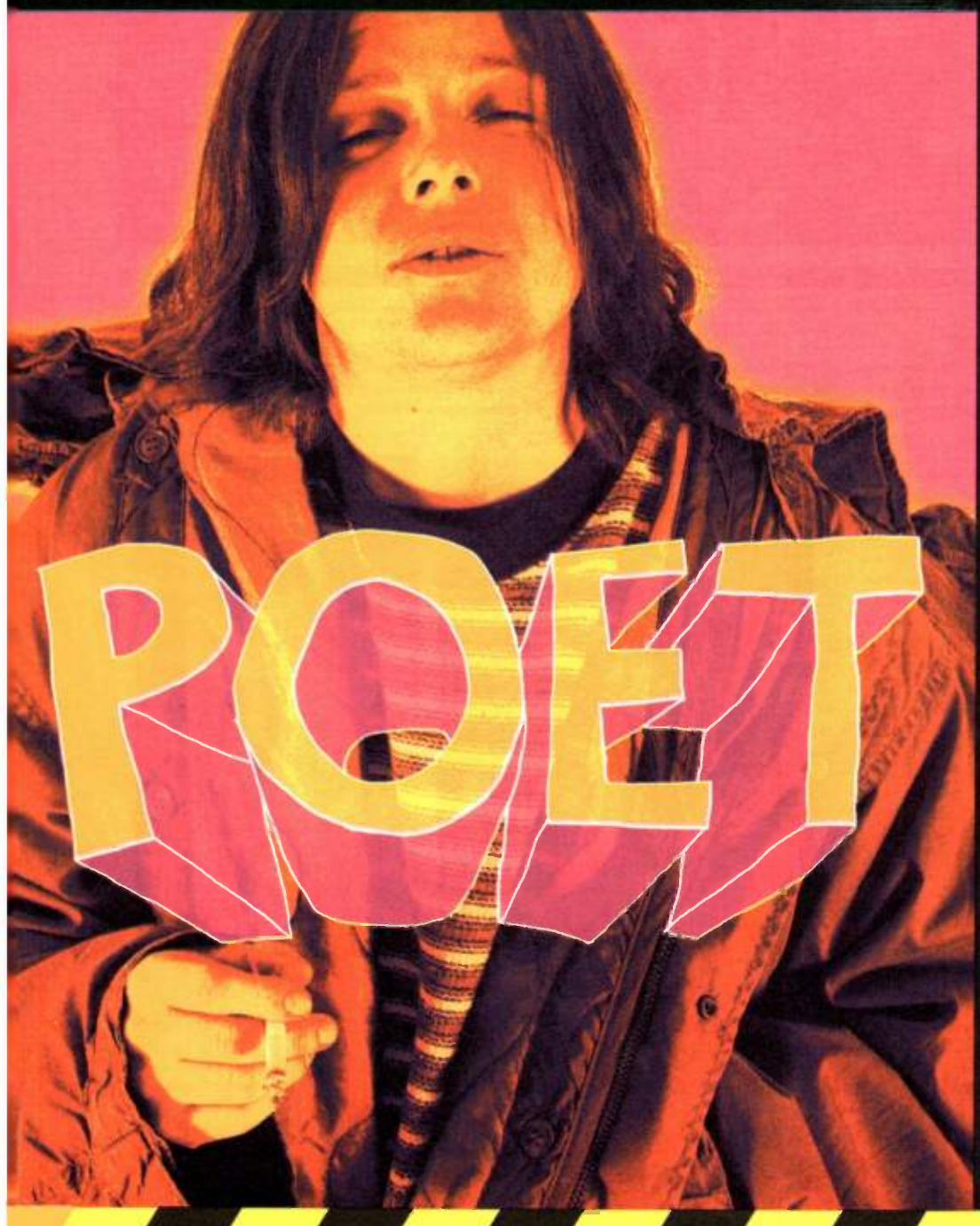


It's the new indie pastime: holding Bobby Gillespie's baby

J-Lo wins an Oscar for 'Least likely to have looked in a mirror before leaving the house'







"Pills 'n' Thrills & Bellylaughs"
FHM

"Brilliant"★★★★
EMPIRE

"Steve Coogan shines"
RADIO 1 (JAMES KING)

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XFM 104.9 LONDON

24 HOUR PARTY PEOPLE 18

www.fhm.com/24hourpartypeople

IN CINEMAS APRIL 5

U know the score: (l-r) Geeneus, Dom P, MC Target, DJ Plague, Maxwell D

UNDERGROUND RENAISSANCE

Pay As U Go Cartel

Pay As U Go Cartel want to make one thing clear: garage is saving lives in their neighbourhood, namely east London.

"In the media, garage means violence, guns," spits Maxwell D, one of five members of the nine-man crew here in a drinking club. "But it's the opposite! In Leyton it ain't really about selling drugs or robbing any more. It's about learning how to MC, it's about making tunes. And that's all because of garage."

"People have heard us on pirates for ages," agrees MC Target above the din of five madly enthusiastic voices talking at once, "and thought, 'Yeah, I could do that'. They're hearing brilliant new, BRITISH music..."

"...that's a lot more inspiring than selling drugs on the corner in the rain," laughs DJ Plague. "And there's more cash in it!"

"But you never hear that," says Maxwell. "Five thousand people come to a rave, have a good time, dance, whatever. The club security let in two people with guns, they shoot each other and who gets the blame? The people making the music! It's stereotypical and it's racist."

"When England football fans riot, they don't blame the players," nods Plague. "They blame society. When someone gets shot at a garage rave they blame the music..."

You wait 25 years for London to produce an exciting, provocative new group and – bang! – suddenly the capital's exploding with dozens of them. After the recent success of More Fire Crew and So Solid, PAUG are in bullish, high spirits on the eve of their debut single release for Sony – the anthemic statement of two-step intent 'Champagne Dance' – and with ample reason. PAUG are probably the best crew that UK garage has produced.

They formed from the ashes of drum'n'bass in '97 when two crews – Pay As U Go and Ladies Hit Squad – crossed paths on a local pirate, Rinse FM, and decided to form one Cartel. The goal was to make music that was funkier and much more lyrical. Like many kids within the M25, they'd stumbled upon garage.

They built a reputation DJing on pirate radio until, in '99, their 'Know We' single exploded onto the garage club scene. Tipped off by that release and by the fact that PAUG were headlining 5,000-capacity raves in places as far-flung as Milton Keynes, Sony weighed in with an offer (said to be £500k) that the group couldn't refuse. Typically, PAUG consider the investment a wise one.

"When you hear the album you're gonna wonder what we've been playing at," laughs Maxwell. "Every track could be a single. And the sound is broad, bro."

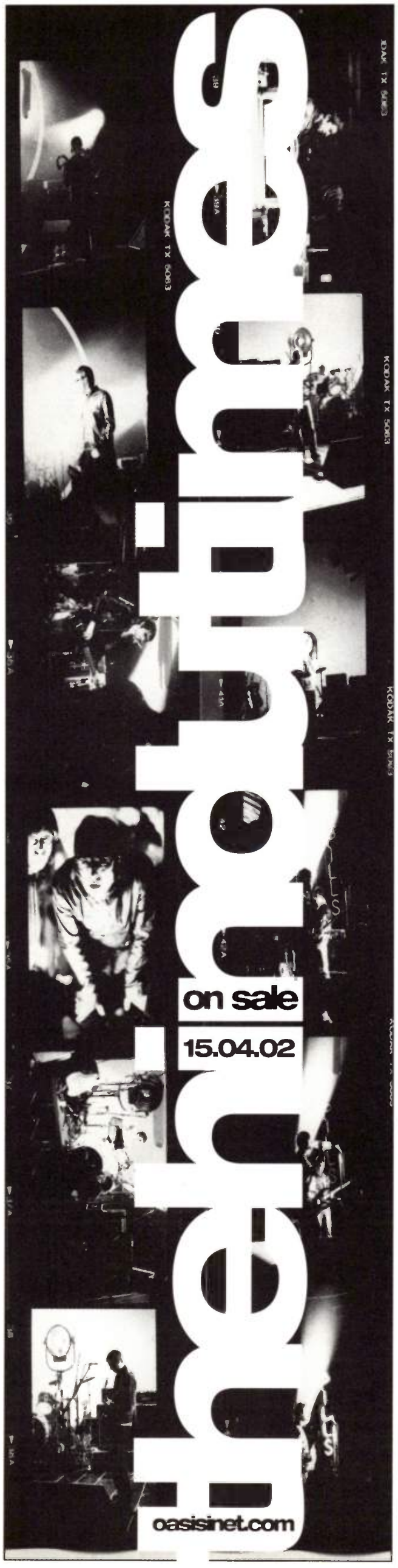
"I wouldn't call our music garage or hip-hop," warns Target. "It's British street music. It's bigger than one name. It's underground music and we're just spreading the message."

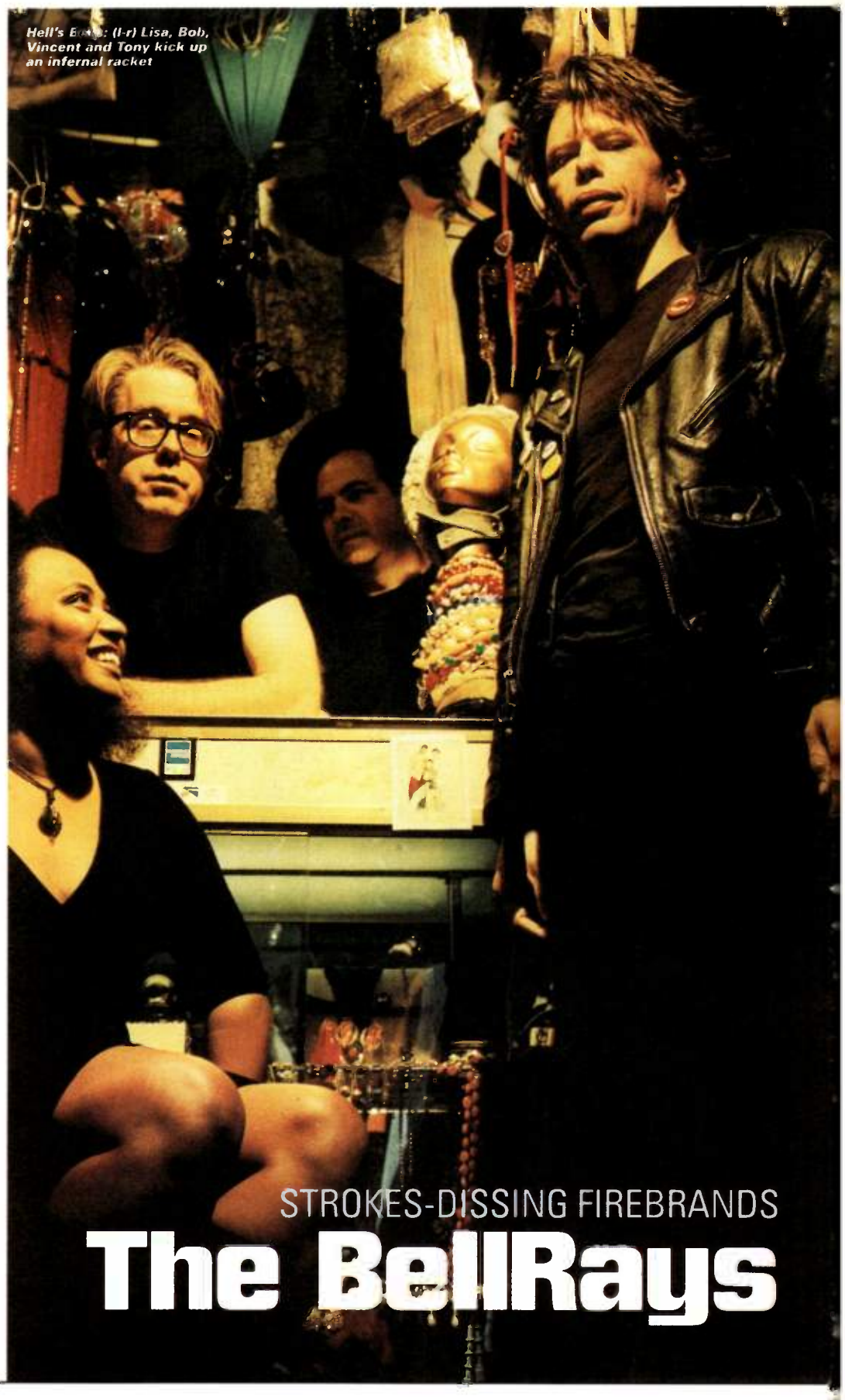
Message received.

Ted Kessler

'CHAMPAGNE DANCE' IS OUT MONDAY ON SONY – HEAR IT NOW ON *NME.COM*

PHOTOGRAPHY: CHRIS TERRY




Hell's Bells: (l-r) Lisa, Bob, Vincent and Tony kick up an infernal racket

STROKES-DISSING FIREBRANDS

The BellRays

"There's so much music out there that's not *rockin'*, and we really do *rock*," notes Lisa Kekuala. For Lisa – the super-Afro-ed, thunder-lunged vocalist in LA quartet The BellRays – explaining why her band are one of the most vital and visceral you'll hear in 2002 is not complicated.

There's more to it than that, though. Forthcoming Poptones album 'Meet The BellRays' (a 'Your New Favourite Band'-style compilation of prime cuts from their two US-only LPs) possesses layers of garage punk scuzz, but eschews the deliberate four-square dumbness of most bands of that nature. The BellRays – Lisa, guitarist Tony Fate, bassist Bob Vennum and new drummer Vincent Meghrouni – are, in the best sense of the word, *musicians*. Who also happen to be punk as fuck, like The Stooges with Aretha Franklin and Janis Joplin scrapping over the mic.

"A lot of people expect punk rockers to be these stupid, animal people," Bob says. "But there are very smart people doing very smart things in rock'n'roll."

Which means they can exist as a glorious paradox – they speak wistfully of rock and jazz's golden days, while giving the middle finger to punk dogma. Lisa relates how the scenesters at San Francisco's famous 'all agers' venue 924 Gilman Street rejected The BellRays because they didn't seem keen on girls who sing. The fact is that a black woman in punk is an overtly political signifier.

Lisa herself is philosophical: "I don't do that whole 'I've got the weight of the world on my back' thing. I just go out and do my best, and tell people like the Gilman Street people to fuck off."

Tony, meanwhile, saves most of his venom for some young fellows from New York you may be familiar with. "The Strokes are just a bunch of kids who can't really write, can't really play, it's all hype. They paid somebody to write all that shit, and they paid magazines to print all that shit. You can tell the fucking Strokes I said that."

With or without libel lawyers on their case, The BellRays are set to eclipse all the hypemeisters and tastemakers in 2002.

Noel Gardner

THE BELLRAYS ARE ON TOUR NOW AND SUPPORT THE HIVES FROM MAY 2. 'FIRE ON THE MOON' IS OUT APRIL 15 ON POPTONES – HEAR IT NOW ON *NME.COM*. 'MEET THE BELLRAYS' IS RELEASED ON MAY 6

WHAT'S ON IDLEWILD FANS'

Mobile phones

Name: Sam
Age: 16
Occupation: Student
Ringtone: 'Sonne' – Rammstein
Last text message received: "Where r u?"

Name: Louise
Age: 16
Occupation: Student
Ringtone: 'We Wish You A Merry Christmas'
Txt msg: "Hope ur exam is going okay. I hate school – bored of being bored"

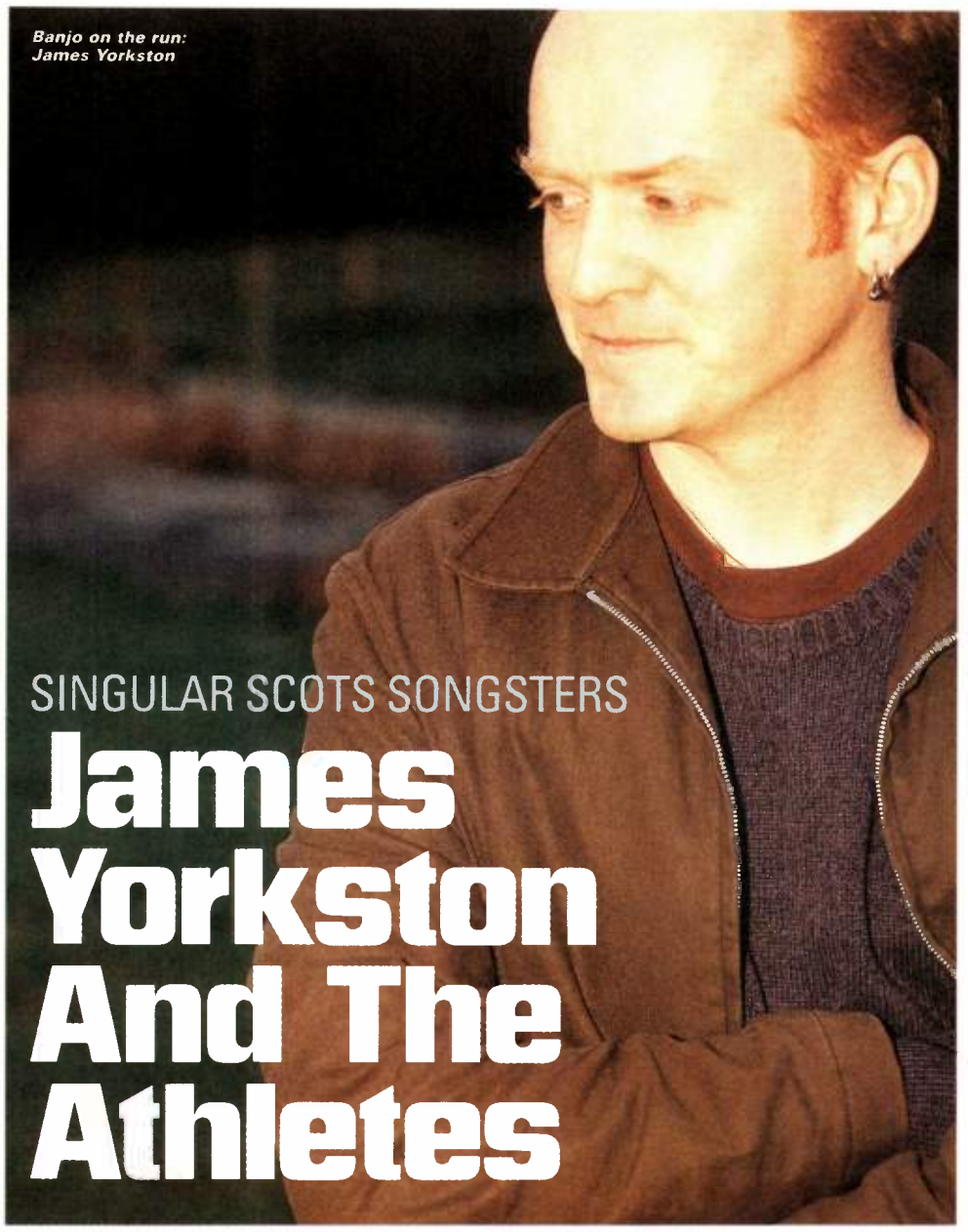
Name: Suzie
Age: 18
Occupation: Childcare worker
Ringtone: *Pink Panther* theme
Txt msg: "Have a great time. Call me after the concert. Love, Phil"

Name: Wuz
Age: 22
Occupation: Musician
Ringtone: *Killer Klowns From Outer Space* film theme
Txt msg: "R u still pissed at me?"

Name: Martin
Age: 16
Occupation: Student
Ringtone: "Some classical one"
Txt msg: "Hi Babe. Hope ur results day was good. I'm going shoppin 2moro so I mite see u. Loads of love, El"

Name: Nicholas
Age: 25
Occupation: Bathroom finisher
Ringtone: *Mission Impossible* theme
Txt msg: "Hello baba, I've been shopping 2day + treated myself to 2 tops, 2 bras, knickers + shoes. Wot u been up to? :)"

Name: Naila
Age: 21
Occupation: Administrator
Ringtone: *The Exorcist* theme
Txt msg: "You are a lucky bitch for interviewing Dillinger!"



Banjo on the run: James Yorkston

SINGULAR SCOTS SONGSTERS

James Yorkston And The Athletes

hey, Strokes fans! Remember the New Acoustic Movement? Stools were involved. And a lot of earnest men, playing mimsy rip-offs of Nick Drake.

"Fuck all that. That's absolutely nothing to do with me," says James Yorkston.

Remarkably, Yorkston sits down to play his acoustic guitar, knows loads about folk music and *still* has nothing to do with the dreary likes of Turin Brakes. Take his brilliant single, 'The Lang Toun', ten minutes of gently psychotic drone folk.

"I've never heard anything which sounds like 'The Lang Toun', that's for sure," he reckons, "except for lorries passing with their horns blaring."

Actually, it sounds rather like a Scottish correlative to his labelmates Smog and Jim O'Rourke – though Yorkston hadn't heard of them before he signed to Domino. His tastes stick close to home, among the musicians he grew up with in Fife. Yorkston went to school with The Lone Pigeon and other members of the Fence collective (as well as some of The Beta Band), a loose clan who share his distrust of the music business. For a few years he played in an Edinburgh band called Huckleberry who "were meant to be punk-country but they just went fucking apeshit. They're a really good band now I've left."

Eventually, a tape of his songs got played on John Peel. Micro-label Bad Jazz released a couple of them as seven-inches, the first as J Wright Presents – the name changed when his lawyer spotted Twisted Nerve had a Jimmy Wright on their roster.

Now the newly rechristened Yorkston has just finished recording an album with his six-piece band, The Athletes, in a farmhouse on the Scottish borders. "It was brilliant, in the middle of nowhere. The guys went hunting for food, y'know, endangered species, but I'm a vegan so I didn't eat any of it.

"We just wanted to be left to get on with it. I've been in studios before, and they've said, 'Ye cannae bring a banjo in here!' Fuck that for a game of cards."

And fuck them for alienating one of the most singular and bloody-minded singer-songwriters in years. This banjo kills dullards.

John Mulvey

'THE LANG TOUN' IS OUT MONDAY ON DOMINO – HEAR IT NOW ON *NME.COM*

WHAT'S ON THE NME STEREO

turn ons

1 **Pounding (LP track)** Doves (Heavenly)
2 **About A Boy (LP)** Badly Drawn Boy (XL)
3 **Ideas Above Our Station (LP)** Hundred Reasons (Columbia)
4 **Champagne Dance** Pay As U Go Cartel (Sony)
5 **The Lang Toun** James Yorkston And The Athletes (Domino)
6 **A Stroke Of Genius (compilation track)** Freelance Hellraiser (No Label)
7 **Messy** Purple Haze Kru (E-mancipated)
8 **Remember Fun (Like We Was Young) (compilation track)** Future Pilot AKA (Geographic)
9 **Traxx Data (LP sampler)** FPA (Turbo)
10 **Know Your Onion!** The Shins (Sub Pop)

In for a 'Pounding': Doves

NME'S TOP TEN RINGTONES

bling bling!

1 (–) **The Hindu Times** Oasis (6104)
2 (2) **Silent To The Dark** The Electric Soft Parade (6090)
3 (1) **Fell In Love With A Girl** The White Stripes (5900)
4 (4) **Motivation** Sum 41 (6069)
5 (–) **Fools Gold** The Stone Roses (2492)
6 (3) **Hate To Say I Told You So** The Hives (5786)
7 (10) **Last Nite** The Strokes (4291)
8 (5) **Love Burns** Black Rebel Motorcycle Club (5693)
9 (–) **Poor Misguided Fool** Starsailor (5911)
10 (9) **4 My People** Missy 'Misdemeanor' Elliott (6061)

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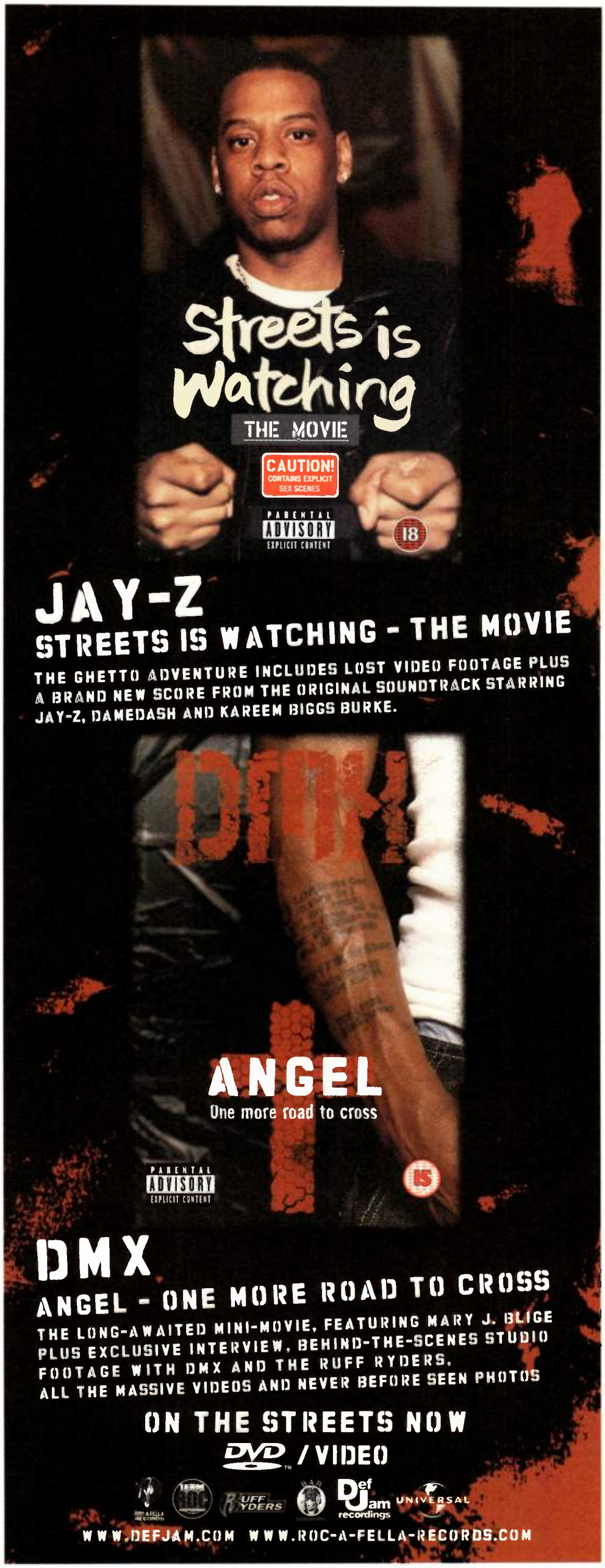
PHOTOGRAPHY EVA EDSJO THANKS TO ONE OF A KIND 253 PORTOBELLO RD W11/JOE PLIMMER/MOBILE PHONES TINA KORHONEN


Streets is Watching
THE MOVIE
CAUTION!
CONTAINS EXPLICIT SEX SCENES
PARENTAL ADVISORY EXPLICIT CONTENT
18
JAY-Z
STREETS IS WATCHING - THE MOVIE
THE GHETTO ADVENTURE INCLUDES LOST VIDEO FOOTAGE PLUS A BRAND NEW SCORE FROM THE ORIGINAL SOUNDTRACK STARRING JAY-Z, DAMEDASH AND KAREEM BIGGS BURKE.
DMX
ANGEL
One more road to cross
PARENTAL ADVISORY EXPLICIT CONTENT
15
DMX
ANGEL - ONE MORE ROAD TO CROSS
THE LONG-AWAITED MINI-MOVIE, FEATURING MARY J. BLIGE
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EDITED BY DAVID STUBBS
CONTRIBUTORS: ANDY DAWSON

BONO 'HUMILIATED' BY GEORGE BUSH IN EXCHANGE FOR MONEY FOR POOR

"HE MADE BONO DO A LITTLE JIG," CLAIMS INSIDER

Word has emerged from White House informers that **Bono** was only able to secure billions of dollars from President George W Bush to help the poor, by agreeing to submit to taunting and humiliation from the President and his aides in the Oval Office.

Bono went away with the promise of funding he asked for, but only at the price of his own dignity, it transpires.

A White House insider, who was present at the meeting, takes up the story. "It was the end of a long day and the President, his Chief of Staff and a few of his aides were winding down. Bono's appointment was the last item on the day's agenda so they decided to have a little fun. Bono comes in and the President, who insists on calling him 'Boner', asks what he can do for him.

"Initially, it seems that Bono was only asking for $100,000 for the poor. But the President says, 'Hey, I'll tell you what, Boner, the US Government is prepared to buy them leather pants of yours off of you for a billion dollars cash if you hand them over right now. What d'you say?'

"So Bono, when he realises the President's serious, takes off the leather pants there and hands them to the President. Anything for the poor. He's about to leave, in just his boots, socks and boxer shorts when the President says, 'Not so fast, Boner! Say, I'll tell you what, if you wear this little green hat and do us one of your little Irish jigs, we're prepared to up the amount to $2billion, cash down. Think how many potatoes that would buy your people, Boner. Hank! Fetch a couple of billion bucks from the war chest, boy!'

"Bush tells Bono that if he wears the dress, and the green hat, and does the Irish jig, and sings 'It's Raining Men' by The Weather Girls in a comical Irish accent, they'll up the total amount to $6billion"

"So they slap down a couple of billion, cash, right there on the floor and Bono does a little jig, with the President clapping along and the Chief of Staff accompanying him on the spoons. Then, after a couple of minutes, they start flicking marbles under his feet, trying to make him slip and fall over – which he does, of course, and everyone laughs their asses off.

"Finally, they have a secret service guy go over to Bush's mother's quarters, where she's staying over and borrow one of her dresses. Bush tells Bono that if he wears the dress, and the green hat, and does the Irish jig, and sings 'It's Raining Men' by The Weather Girls in a comical Irish accent, they'll up the total amount to $6billion. So Bono, what can he do? There's people going hungry tonight. So he wears the dress, sings the song, does the jig, wears the green hat, while all the time they're flipping marbles under his feet. Finally, they kick him up the backside and tell him to get the hell out of the White House. He can hear them laughing all down the corridor."

Said a spokesperson for the White House: "It is quite untrue that the US Government attaches conditions to any donations it makes to the world's poor. Not these sorts of conditions, anyway."

Said Bono: "President Bush is an honourable man and I'm sure he'll live up to his promise to FedEx me back my trousers any day soon."

POP IDOL SIGNS UP MUGABE AS JUDGE

Hit TV show and courageous social experiment *Pop Idol* has pulled off a major coup for its next series by landing **Robert Mugabe** as one of the panel of judges.

Mugabe will get his chance after two of the judges from the last series of *Pop Idol* turned down the chance to return, with railway buff Pete Waterman putting the final touches to his lifelong ambition of crossing the Atlantic by train. Meanwhile, Simon Cowell's agent has revealed his client will soon be working closely with nurses, a project the A&R guru is keen to keep under wraps.

The Zimbabwean leader, whose tactics before his recent election victory caused global concern, has nevertheless captured the hearts and minds of the show's producers. A spokesman for the show told *Thrills*: "Robert has a reputation as a fearsome thug but he's very media-conscious and it's an image which he's carefully cultivated. Nevertheless, we're sure he'll quickly become the show's 'bad guy' – we're hoping maybe he'll acquire his own nickname – 'Rotten Robert', maybe, or even 'Bob The Bounder'."

Following the signing of Mugabe, bookmakers have hastily altered their opinions of who will

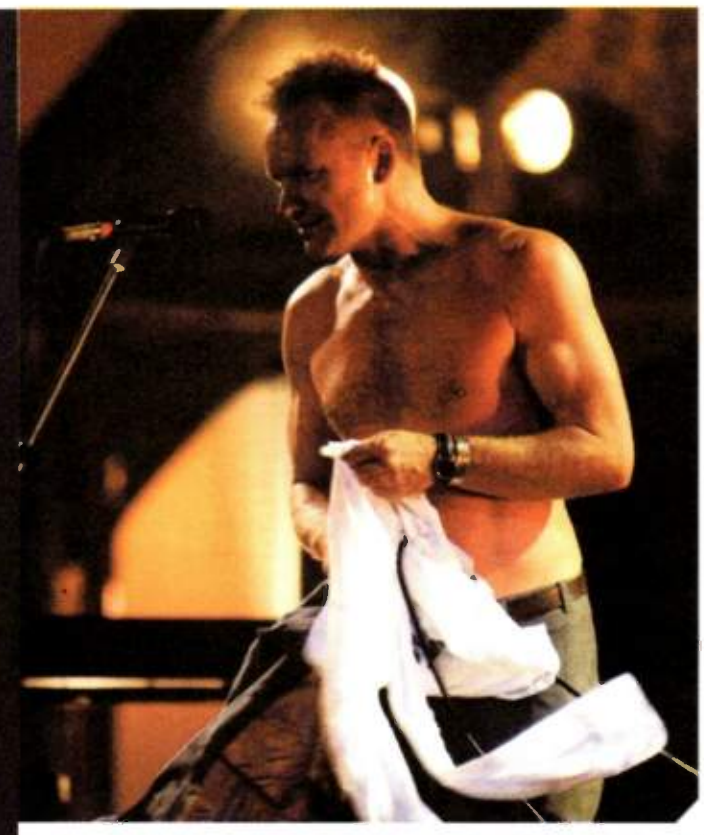
be the next Pop Idol. The odds of the winner being a white landowner have gone out from 3/1 to 50/1, while the outright favourite is now the Zimbabwe leader's nephew and war veteran Neville Mugabe, whose odds have been slashed from 1000/1 to 9/4. He has wowed all have seen him perform his unique rendition of Gary Glitter's 'I'm The Leader Of The Gang (I Am)' which has proven especially popular with rural voters.

STING 'TO OPEN TORSO TO PUBLIC'

Sting has revealed that his impressive torso will be open to the public this summer, following a huge response after it featured at last month's Brit awards. The muscle-bound torso will appear in a cordoned-off area in the grounds of the star's Hampshire mansion every day from 10am-4pm with an admission fee of just five pounds.

Sting told us: "Ever since I whipped my shirt off at the Brits, it's all people ask me about, so I thought it would be a good idea to give it a proper airing. I'll mostly just be standing there motionlessly as the beads of sweat glisten in the sunshine, but from time to time there'll be feats of strength too. I recently got a concrete donkey off the internet and I'll be dragging that around when I'm bored."

The star also plans to open a nearby gift shop which will sell tie-in souvenirs such as small rubber replicas of the torso and nipple wax. The torso will be on show from May until September, and replaces Sting's 176-date world tour which has been completely cancelled.



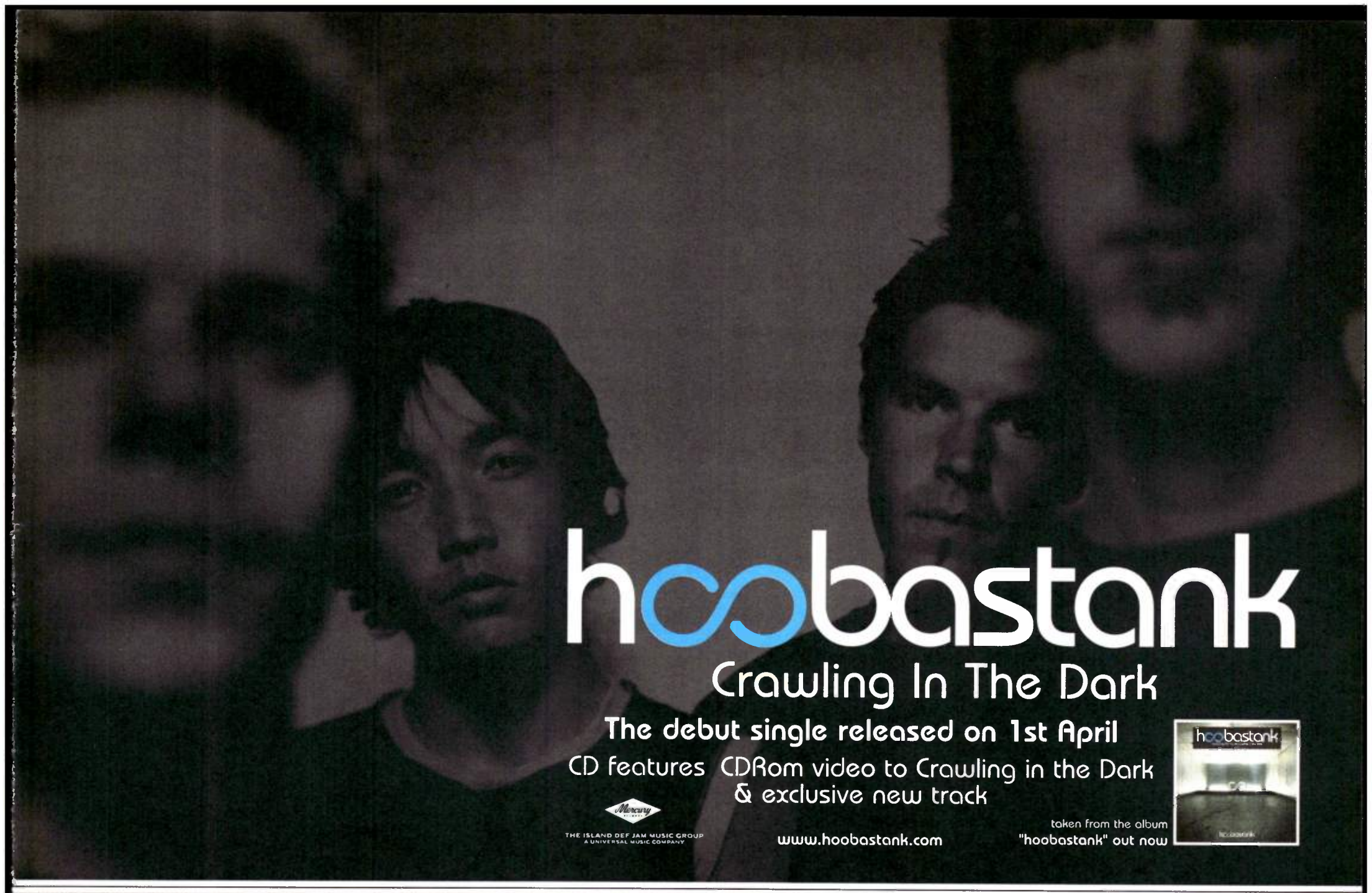
PHOTOGRAPHY PA

"OUI OUI! VOULEZ-VOUZ AUF DEN BUNDESCHARTEN!!"

WHAT'S SCALING THE HEIGHTS OF THE HIT PARADES OF EUROPE

THIS WEEK: PORTUGAL

1 **Hot Tennis** What's Dat Noise (Theme From Car Bomb)
2 **DJ Massive Dose & MC Forceps** You Hurt My Head For The Thousandth Time
3 **The Uphill Scramblers** Happy Now, Julie Toupée?
4 **Wonderwolf** Tick Tock (Get Your Socks Off)
5 **Bronze Jonsson** Showers Of Gold All Over Your World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taken from the album
"hoobastank" out now
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"THE JSBX COME AS CLOSE TO PERFECT
ROCK N ROLL AS HUMANLY POSSIBLE." KERRANG
"THE BLUES EXPLOSION HAVE STUCK TO THEIR GUNS UNTIL TIME CAUGHT UP." NME
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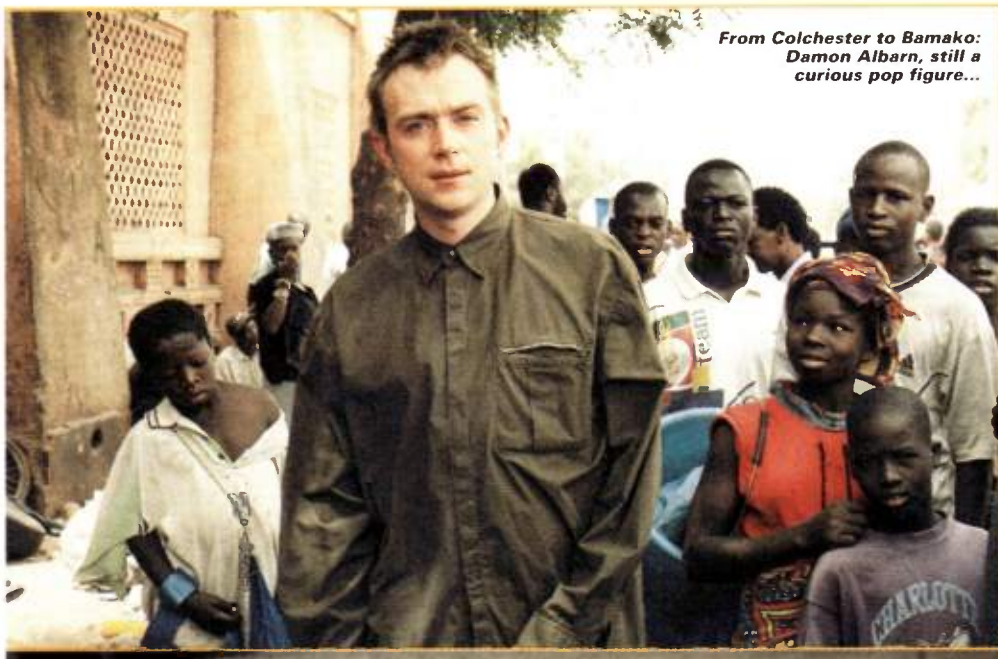
It'll be alright on the night: Damon runs through a few chords with Afel Bocoum

MISSIONARY OF SOUND

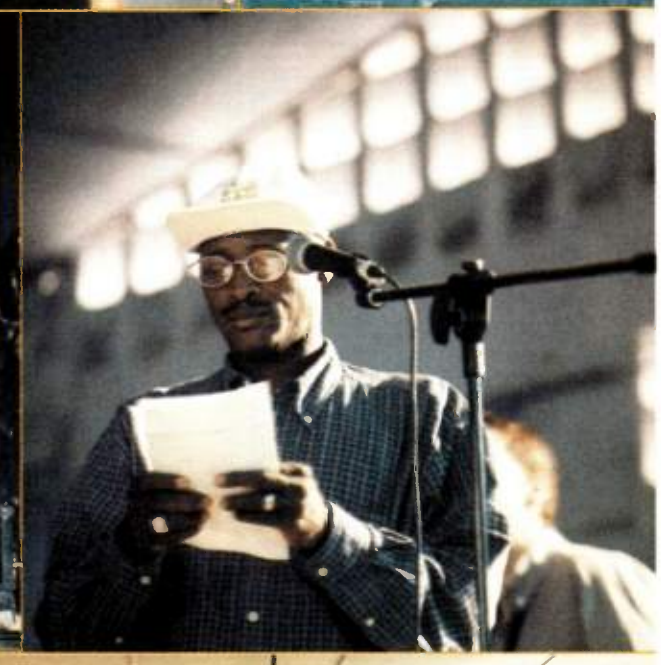
"Hands up: who bought 'Country House'?"

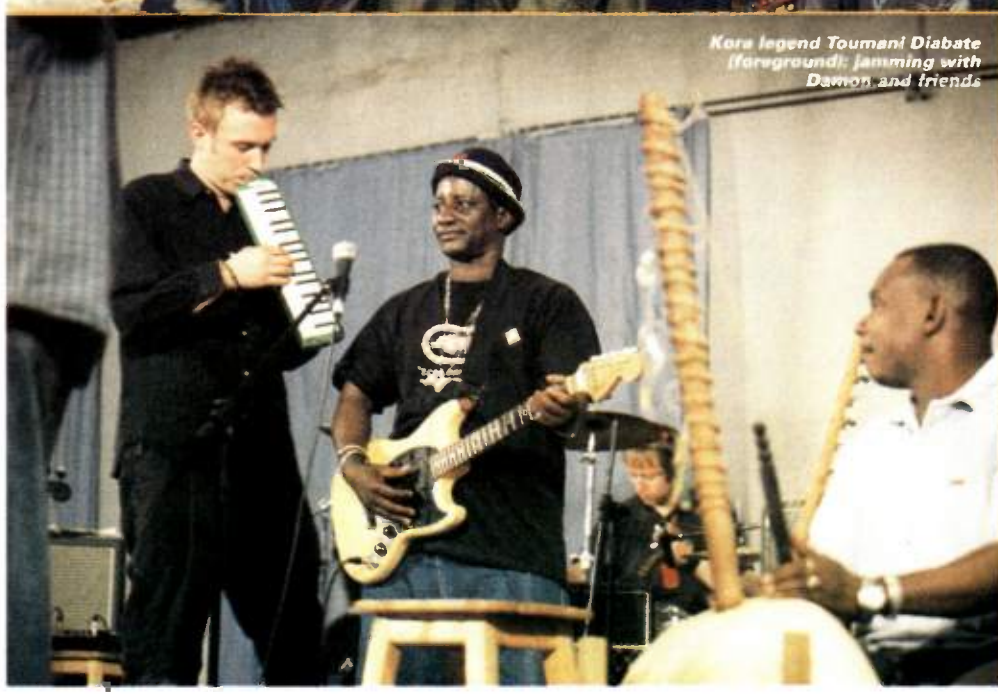
The 'Mali Music' live ensemble



From Colchester to Bamako: Damon Albarn, still a curious pop figure...

...and increasingly keen melodica player





Kora legend Toumani Diabate (foreground): jamming with Damon and friends

Djembe people: it's a post-rock Buena Vista Social Club kind of vibe

DAMON ALBARN'S COLLABORATION WITH MALIAN MUSICIANS MIGHT BE THE BEST THING HE'S EVER DONE – BUT IN THE AFRICAN COUNTRY'S CAPITAL, HE'S MORE CONCERNED ABOUT BEING MISUNDERSTOOD

TEXT: STEPHEN DALTON PHOTOGRAPHY: PEROUINC.COM

Damon Albarn's pan-global pop dream is falling apart, live onstage, right before his eyes. It's the end of a steaming hot week of all-day rehearsals in Bamako, the capital of Mali, and Damon is attempting the debut public marriage of local musicians and his Gorillaz band. Three weeks ago this Grammy-nominated groove machine were playing arenas across North America. But the audience at Mali's Institut National des Arts, a concrete barn in Bamako's dusty downtown, barely tops 100. Damon has not played to a crowd this small since Blur were called Seymour.

Meanwhile, his band are in tatters. He has already lost Gorillaz bass player Junior Dan, jailed in Milwaukee on an ancient drugs and firearms charge. Local legend Toumani Diabate has only agreed to play his harp-like kora at this shambolic public rehearsal after days of backstage bartering. Diabate apparently dislikes how Damon has used his work on the Blur frontman's latest collaborative album, 'Mali Music', claiming he was not even informed it was being released. Oh crikey. Everything's going *Jackanory*.

Diabate's rivalry with other musicians on the album, whom he considers his social inferiors, is another factor – Mali's centuries-old music scene is riddled with so much tribal snobbery it makes even the Britpop wars look tame. It is still highly debatable whether Diabate will board the plane to London for a Barbican gig, just five days away. The same goes for the entire Malian contingent after their visas went missing somewhere in this huge landlocked nation's bottomless pit of corruption, red tape and backhanders.

As the show unravels into chaos, Damon flashes a terrified grin at your *NME* reporter. Behind his matey manner lies a deep suspicion that we are in Mali to rubbish his music and confirm his 'serial prat maker' reputation. He's wrong – we actually came to celebrate his most fresh, soulful and open-minded album to date. But the paranoid voices inside Damon's head are louder than any logical, balanced argument. And getting louder by the minute.

Mali is one of the poorest countries on earth, but musically one of the richest. The sinewy Saharan blues of Salif Keita, Ali Farka Toure and Diabate are already famous far beyond the patronising marketing niche of 'world' music. On the day *NME* arrives, Bamako is also the hottest city on the planet, with temperatures topping 100 degrees Fahrenheit. We are wearing a polar fleece, much to Damon's amusement.

Barely two hours after touching down, we are in an open-air music club, the Djembe, a riotous place commemorated on 'Mali Music'. A young band hammer out breakneck rhythms while a steaming drunk Damon gets seriously jiggy on the dancefloor. Welcome to Bamako.

Blur and Gorillaz are unknown in this largely Muslim country, although Osama bin Laden enjoys bumper sticker status. During his stay, Damon is offered a gigantic sword by a street vendor who says his ambition is to "bomb George Bush". And recent global events, claims Damon, gave the Mali album fresh impetus.

"After September 11, I felt I've got to raise my aim as high as I possibly can," he says. "We are living on the brink of extinction! People are so desperate to be heard outside of America that they're doing things like that. America rules our planet. We are all servants of America."

"I don't want to blow my own trumpet but I had the singer of The Strokes kissing my feet at the Brits, alright?"

Damon is cynical about First World intervention in Africa, even by charities. So when Oxfam initially asked him to front a documentary about their work in Mali two years ago, he turned it down.

"I just balked at the idea, to be honest," he nods. "I thought, 'It makes no sense to me, it's not going to mean anything to anyone and it's going to do more harm than good.'"

Instead of playing the celebrity spokesman, Damon agreed to make a musical contribution with the Mali album. Oxfam introduced him to a gallery of local musicians during his initial eight-day visit in July 2000, and Damon returned to London with 40 hours of field recordings to edit and reshape in the studio. The resulting album is an inventive fusion of high-tech and lo-fi, Afro-techno and Studio One dub, with Damon's plaintive melodica and dreamy vocals mostly eclipsed by his African collaborators.

Even so, 'Mali Music' will inevitably be seen as a pop star vanity project in some quarters.

"Well, I don't see myself as a pop star, I see myself as a proper musician," Damon sniffs. "I don't play many notes, but I do play with my heart."

Well, OK. Of course, if Damon was simply the globe-trotting "musical odd-job man" he claims to be, Oxfam would never have invited him to Mali and EMI would not be distributing the album. To some, Damon's African experiment may seem like his latest desperate attempt at post-celebrity reinvention. But whatever his personal motivation, 'Mali Music' is one of his most genuinely soulful and innovative albums yet – imagine an African 'Gorillaz', or a post-rock 'Buena Vista Social Club'.

Cass Browne, formerly of the Senseless Things and Delakota, is Damon's deputy and mouthpiece both in Gorillaz and Mali. He insists that 'Mali Music' is more than just a cheap holiday in someone else's mystery, and bears no relation to the whole Sting/Peter Gabriel school of sterile ethnic crossover.

"The aesthetic that it's been put together with is still quite a ragged, lo-fi, almost punk attitude," insists Cass. "It hasn't been precious."

Composer Michael Nyman, another friend and collaborator of Damon's, is also out in Mali and defends Damon against potential charges of musical colonialism.

"He's not relying on the Mali musicians to resuscitate a dead, stale, MOR composer," Nyman argues. "There's a certain childish glee with what he does, but also a total respect for musicians who are obviously, in the virtuosity department, light years ahead of anything he'd ever do as a performer. He recognises that and doesn't exploit it."

The dapper Malian singer and guitarist Afel Bocoum, essentially the frontman of 'Mali Music', pinpoints Damon's nature succinctly. "Damon is very proud," smiles Afel. "But onstage, he is not proud. He is not the boss there, he is just a musician."

The Mali album also launches Damon's latest non-Blur venture, a label offshoot of his favourite local record shop in Portobello Road, Honest Jon's. Run by shop owners Alan Scholefield and Mark Ainley, with Damon as third partner, the Honest Jon's imprint aims to showcase everything from Asian hip-hop to sound system reggae to 1950s calypso.

"Honest Jon's has been my library for many years now," says Damon. "It's a fantastic shop. All we're trying to do is make it a fantastic record company as well." Scholefield and Ainley are also in Mali for the rehearsals. Mark admits that signing a deal with Damon's corporate paymasters at EMI is "definitely a pact with the devil, but for good reasons. If we can do it on our own terms as much as possible, then it's plausible. But this couldn't happen without Damon."

Of course, EMI will continue to bankroll Damon's side projects as long as Blur and Gorillaz remain profitable. In fact, the loop-and-sample bedrock of both 'Gorillaz' and 'Mali Music' has apparently influenced the new Blur album, which is largely written and due for completion this summer. But after three years of hugely successful extra-curricular ventures, surely Damon will now find Blur a creative straitjacket?

"Not at all," he says carefully. "But you know, when you're young you get involved with different people for different reasons than when you're slightly more grown up. I still love Graham, I still love Alex, I still love Dave, and we're making our best record yet."

Damon is back on the defensive for *NME*'s official interview on our final afternoon in Mali. "For me, this is as exciting as punk," he proclaims of 'Mali Music.' "This is the first time I've felt I'm part of something that's really going to change music. End of story. End of interview."

Pardon?

"End of interview," Damon scowls.

Oh dear. Last night, in a super-tacky Essex-style nightclub full of boozy bonhomie and teenage prostitutes, Damon could hardly have been friendlier. But after an all-night session of hardcore whisky abuse he is in volatile, Jekyll-and-Hyde mood. Welcome to the Buena Vista Anti-Social Club. End of interview?

"Yes," Damon snaps. "I've talked to you, and we're going to hang out, but that's it. Unless... unless you feel that I haven't answered all your questions."

Does Damon think *NME* is here to attack him?

"Look, let's not be naive about this," he sighs. "I'm trying to get a message across. I'm not here to fucking talk about myself, I'm here to talk about how exciting and fascinating and positive being in a country like this is."

Us too. But Damon is making this very hard. He seems to feel *NME* has flown 3,000 miles and spent four days in Mali as part of some sinister ongoing feud – all based, apparently, on being mocked and caricatured at the peak of Blurmania back in the last millennium.

You are very paranoid, Damon.

"I'm not paranoid! I'm not paranoid!" he snaps. "It's not paranoia. It's a frustration at not being able to get ideas across which I feel are important. I'm not very articulate, that's all."

"This is as exciting as punk. This is the first time I've felt I'm part of something that's really going to change music"

Hmmm. We always had Damon down as a highly articulate and sussed pop politician. Look how easily he swings from tongue-tied innocent to media-savvy art-yob.

"Listen, mate, I don't want to blow my own trumpet but I had the singer of The Strokes kissing my feet at the Brits, alright? That's a fact! The singer from The Strokes kissing my feet! And a nice bloke he was too – when he got up. Hur hur!"

Before long, Damon is on the attack again, re-opening old wounds.

"Shall I tell you the problem with *NME*? The Strokes. Very good example. Really good band, nice melodies – they've got everything required at that age to make good music. But you know, they're not the only good band in the world, and as soon as they make a mistake, you bury them. And they *will* make a mistake. We all make mistakes. We're humans. But as long as you're striving – we should all be striving towards excellence."

Righty ho. Can we press on now?

Eventually, after several false starts, icy silences and a bizarre pause to throw himself in the hotel pool, Damon relaxes enough to discuss 'Mali Music'. "Malian music is on fire at the moment and it's set to make the same kind of influence that Cuban music has in the world," he gushes. "I just was very lucky to be here at the right time."

'Mali Music' was funded by Damon himself, with every penny of his royalties going to Oxfam. Respect. How much is he motivated by white liberal guilt?

"I don't feel any liberal guilt at all because I've been working so hard," he says. "I got over that one, actually, in my list of paranoias. With a little help from the Gallaghers, I got over that. Thanks, lads."

Pardon? How do the Gallaghers figure in all this?

"I don't need to say any more, do I? That's the end of that comment."

But we didn't understand it.

"Well," Damon smiles, "enjoy its ambiguity."

Charity element aside, 'Mali Music' definitely ranks among Damon's most creative, ego-free, commendably ambitious works to date. But however noble his intentions, he must admit there is a fundamental perception problem when Europop millionaires appear to use the Third World as a source of musical Viagra.

"Yeah, but let's not beat around the bush," Damon says. "There is a fundamental problem of perception around *anything* someone like me does, you know? And I'm not going to reiterate things I've said a million times in *NME*. Get over it, and just fucking listen to the music. Just get over it."

We *are* over it, Damon. In fact, *NME* had a fantastic time in Mali. We heard some incredible, awe-inspiring music. We even met an off-duty Damon who was charming, energetic and funny – although his on-duty self was paranoid, stroppy and condescending.

Damon Albarn has made possibly his best album yet. Now he just needs to get over himself. End of interview.

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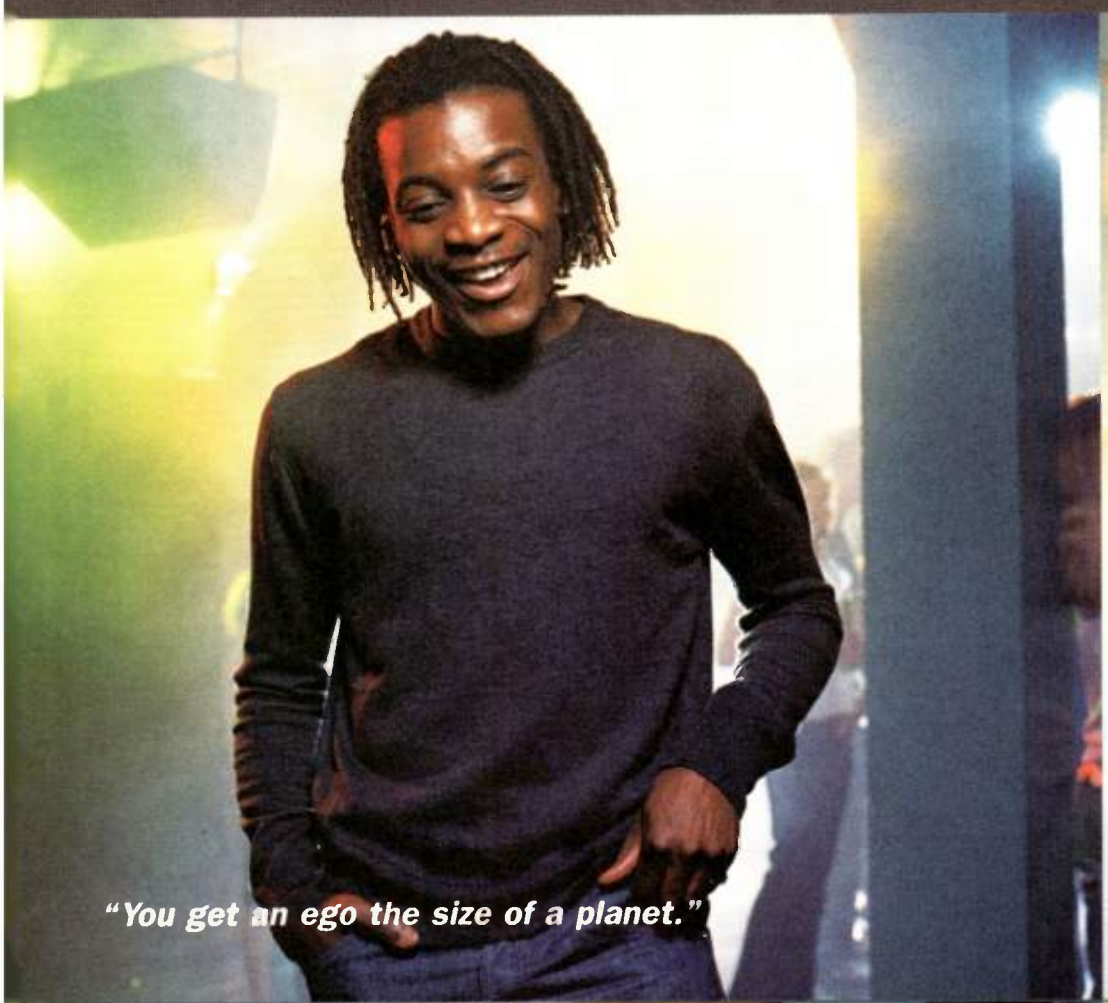
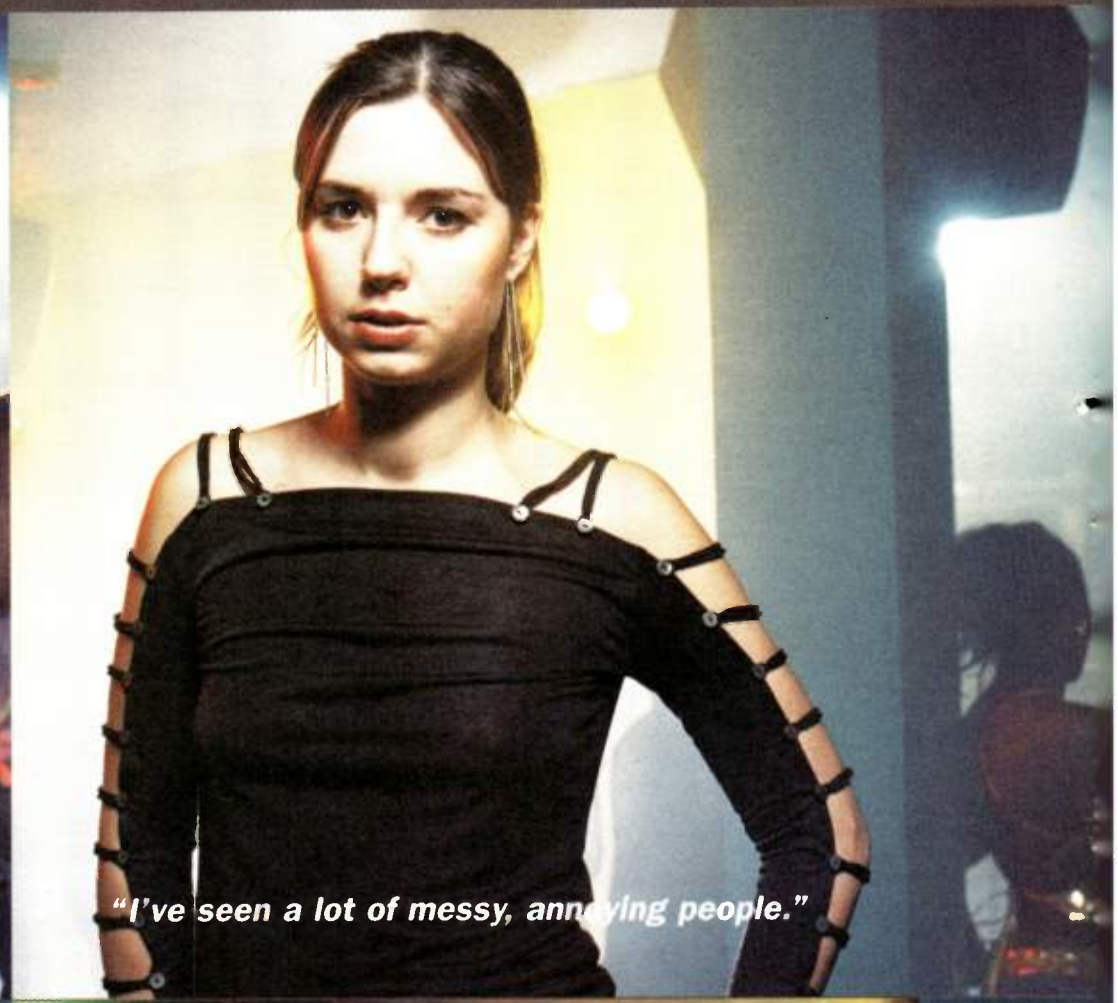
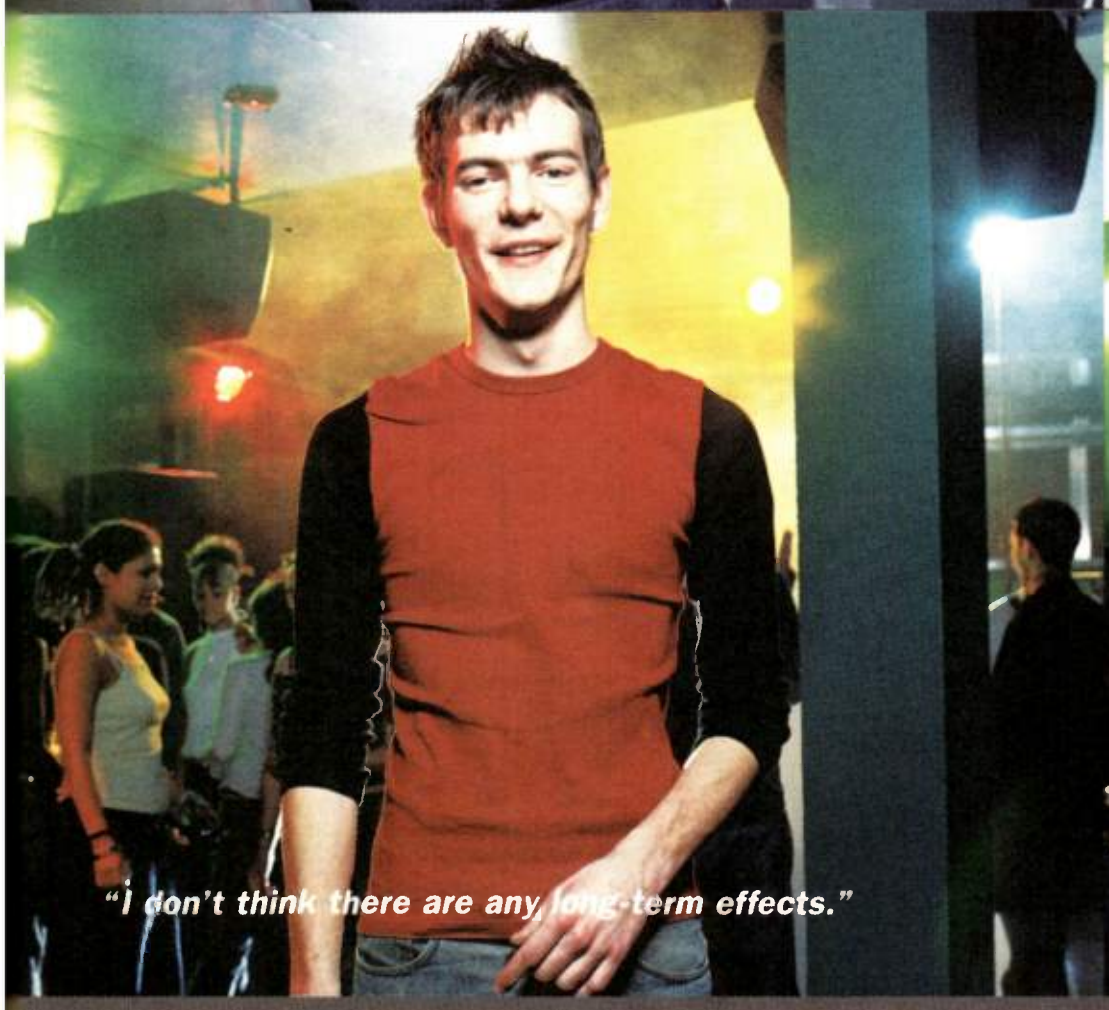


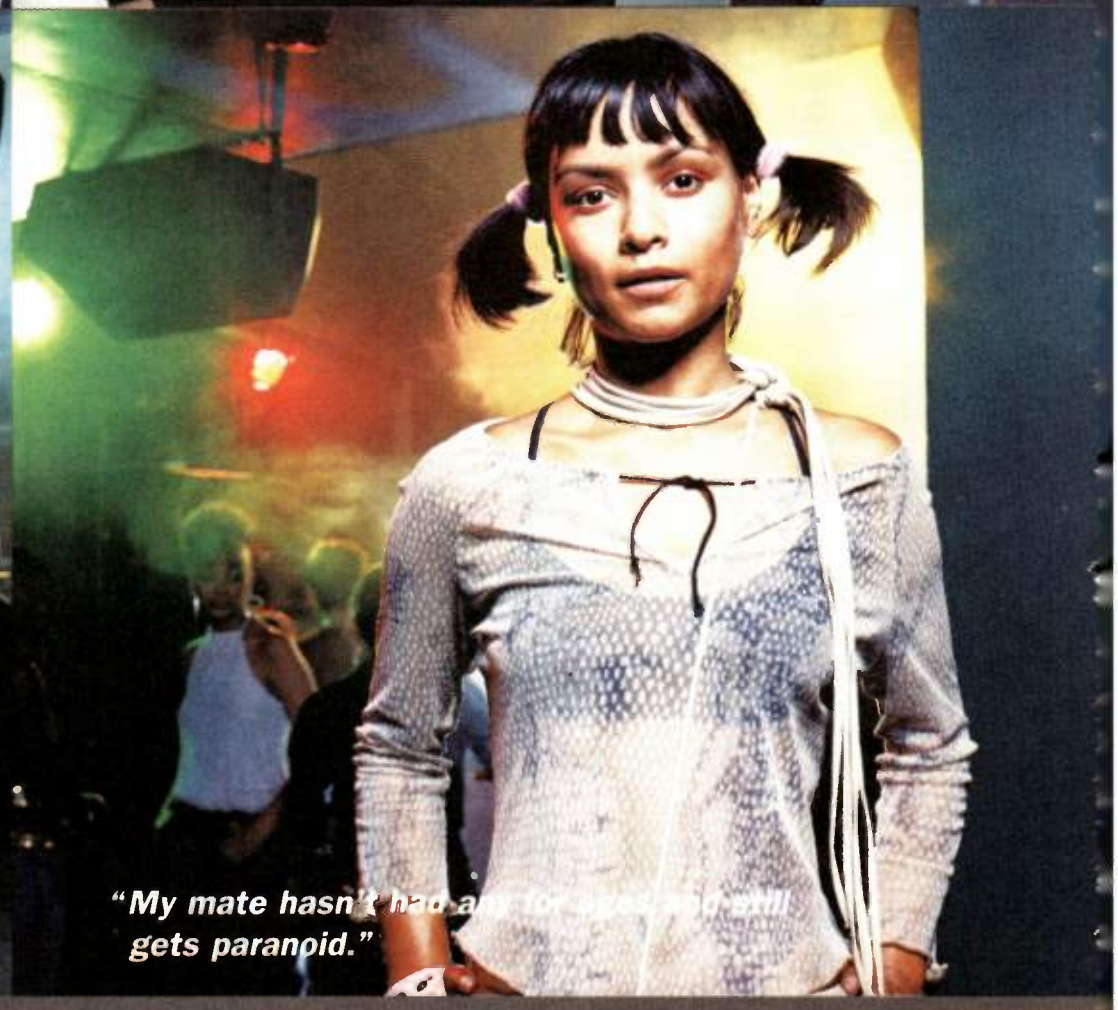
"You get an ego the size of a planet."



"I've seen a lot of messy, annoying people."



"I don't think there are any long-term effects."



"My mate hasn't had a[illegible] for [illegible] and still gets paranoid."

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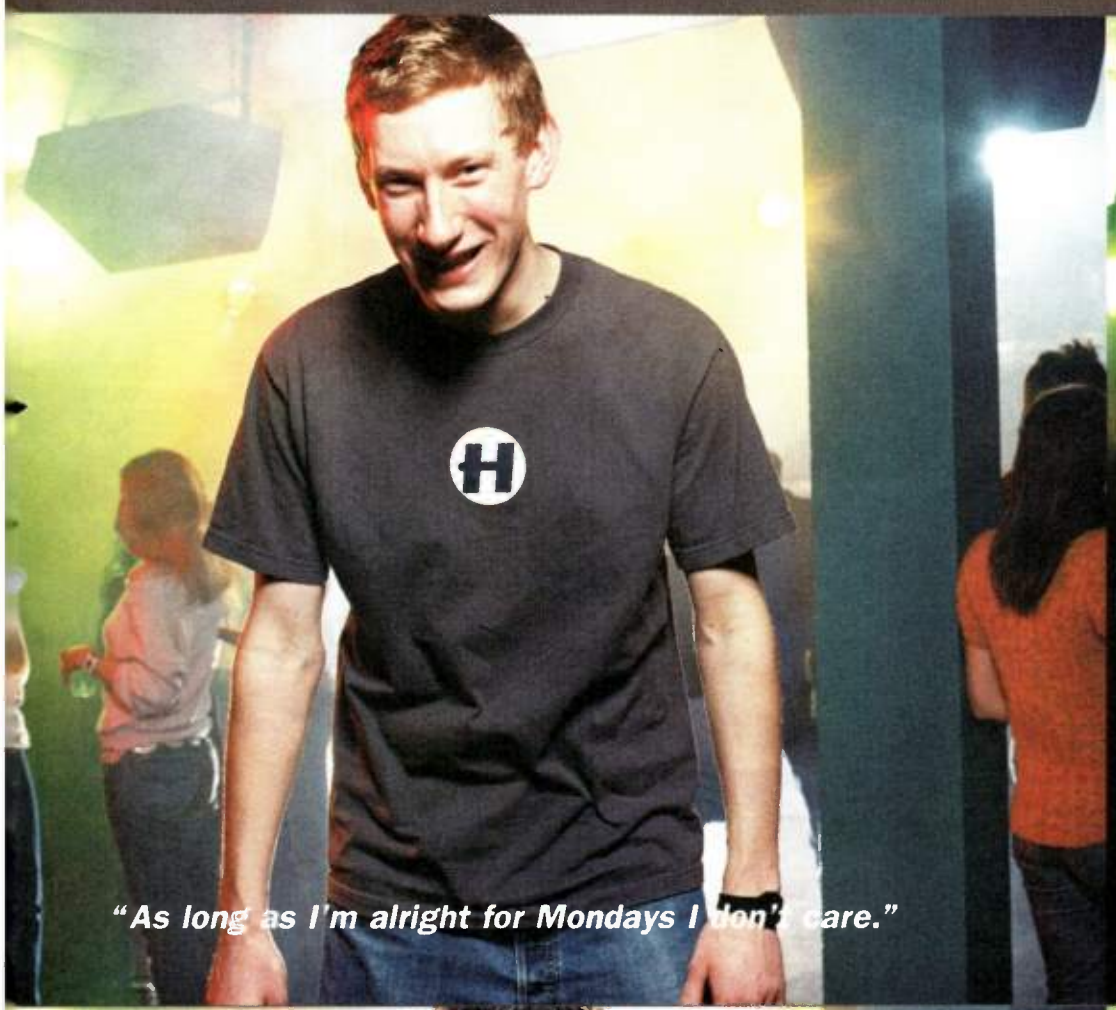
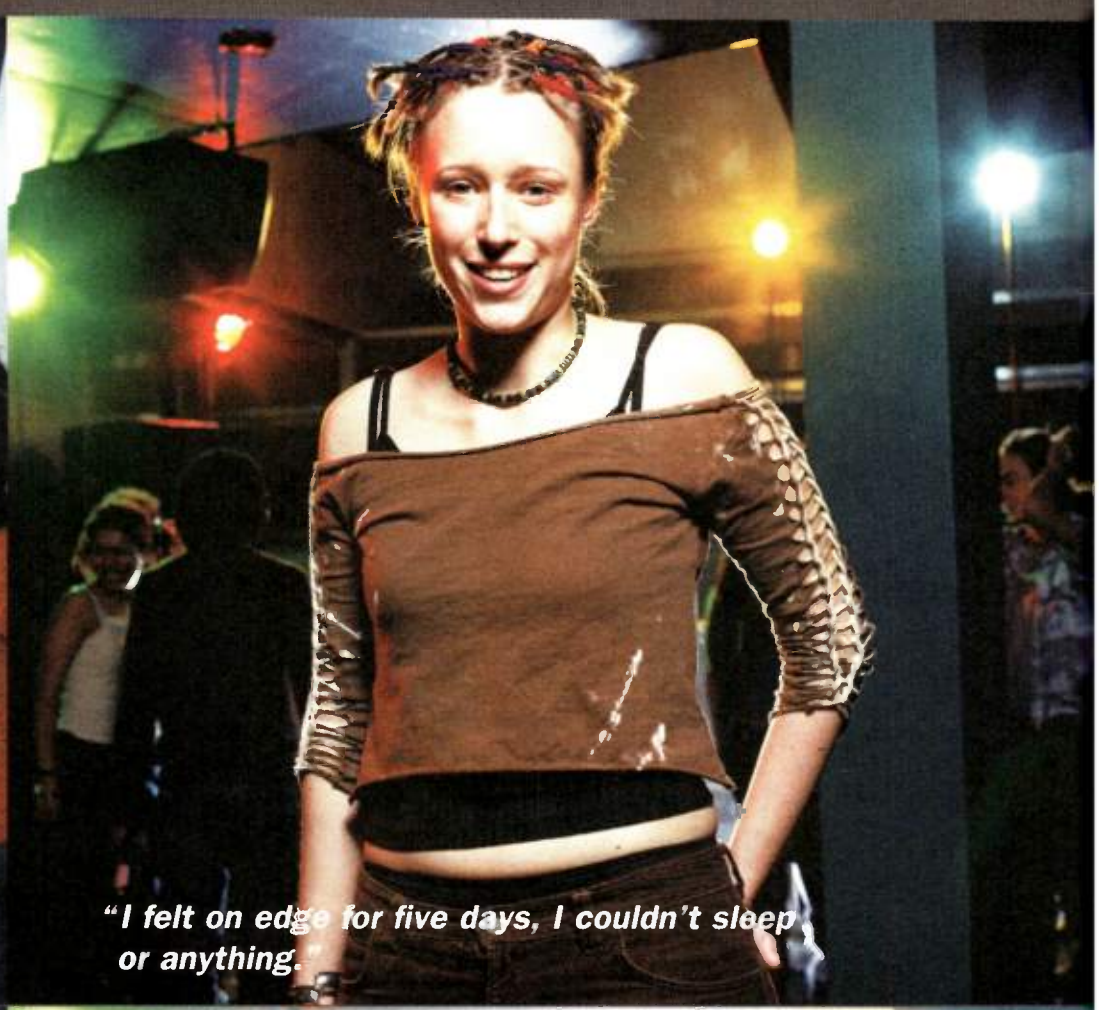
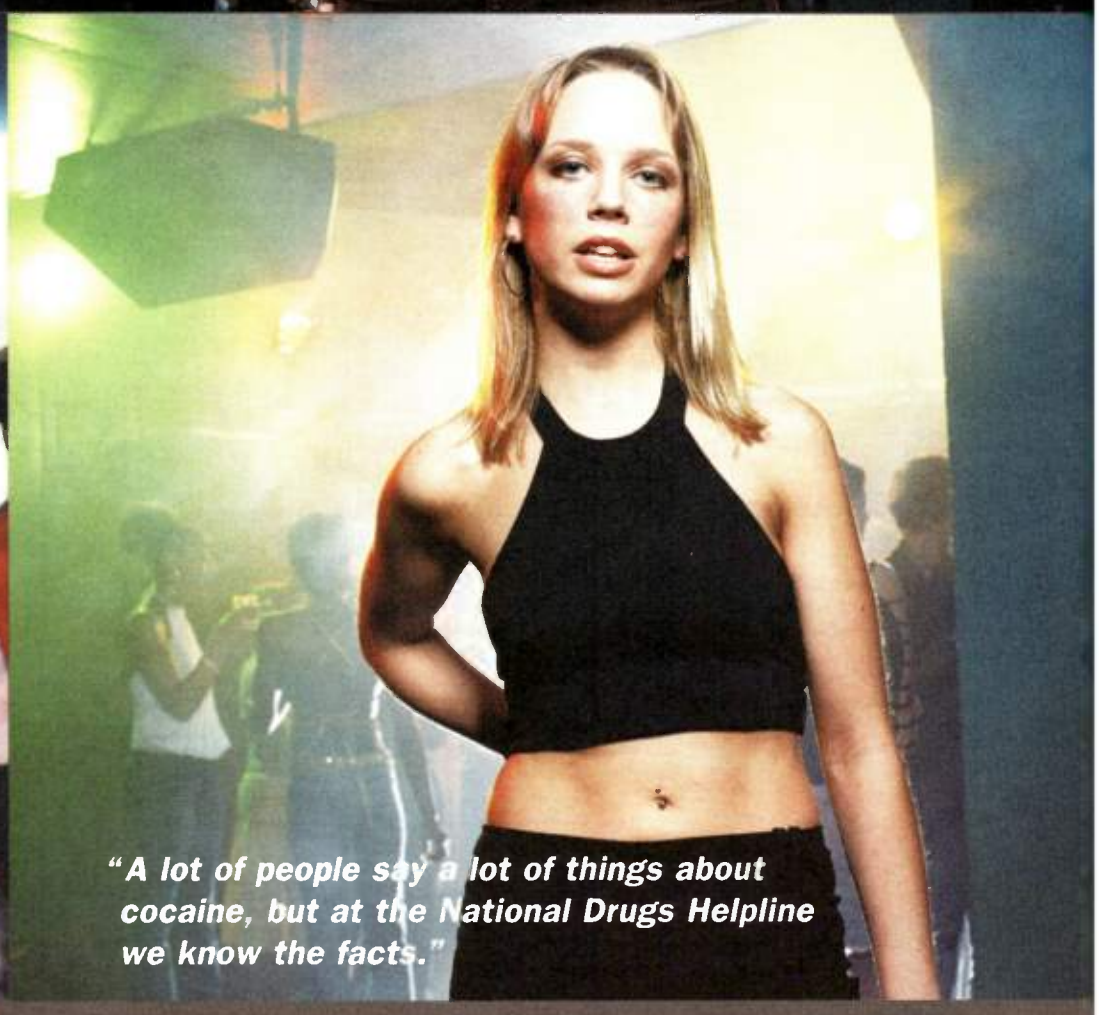


"As long as I'm alright for Mondays I don't care."



"I felt on edge for five days, I couldn't sleep or anything."

"All it does is speed everything up."



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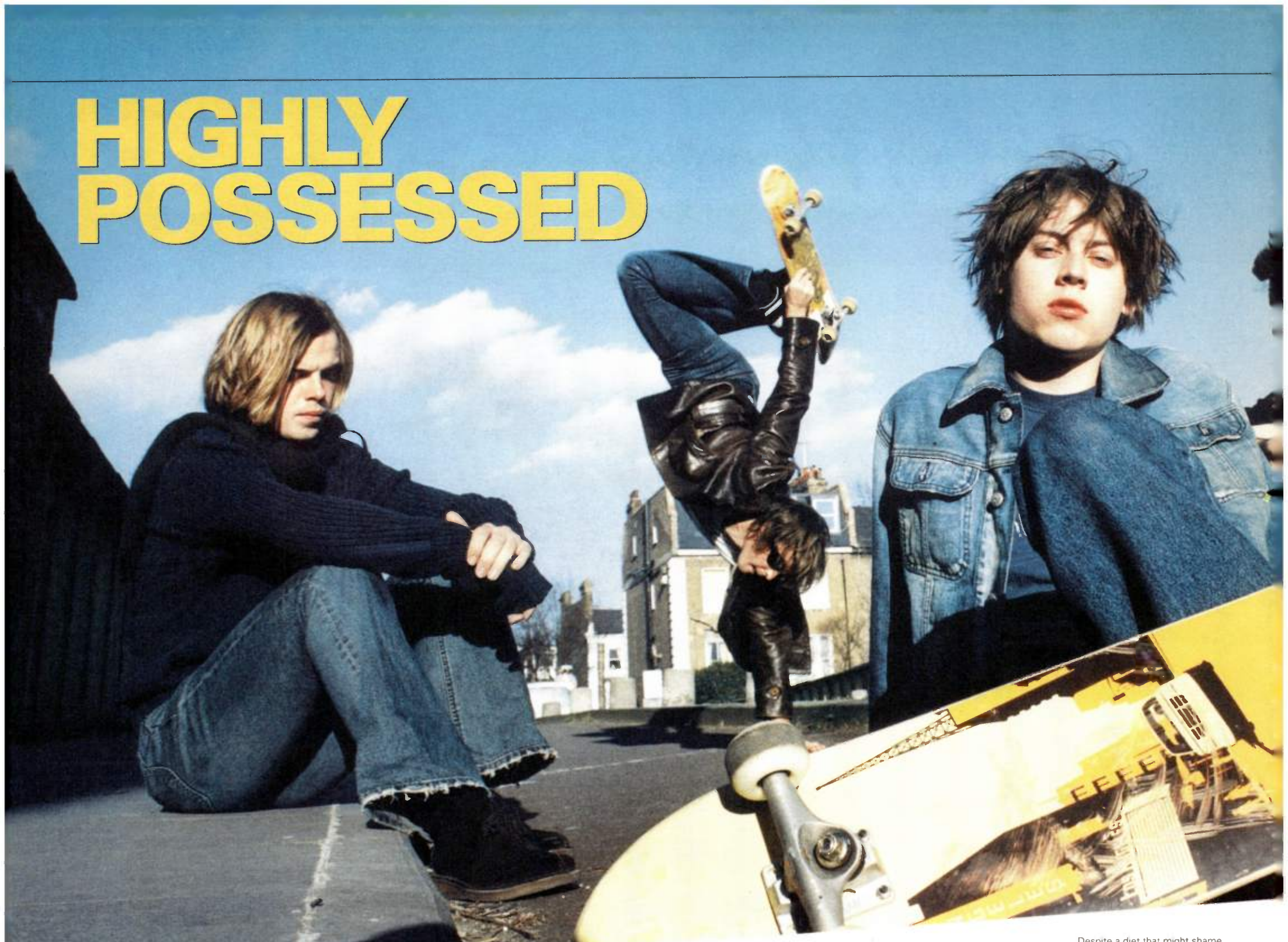

WE'VE ALREADY SEEN THEM PLAY THE DEBUT GIG OF THE YEAR, NOW **NME** HOOKS UP WITH CRAZED AUSSIE PUNKERS **THE VINES** AT THE END OF THEIR FIRST JUNK FOOD-FUELLED UK TOUR

TEXT: ROWAN CHERNIN PHOTOGRAPHY: DAVID TITLOW

Falling back into the dry ice, the whites of his rolled-back eyes catch the strobe. The red room fills with a note screamed so loud that the demonic possession of Linda Blair in *The Exorcist* jumps back through the decades. Guitar held above his head, he rips out another burst of feedback.

We are in Bristol, at the last show of The Vines' first British tour, and we're fast realising that their 24-year-old singer, guitarist and songwriter Craig Nicholls is a truly amazing frontman. Throughout the whole show, it just seems as if he's totally possessed.

The next time we look up Craig's eyes have returned and the band are crunching into the next song, '1969' (opening lyrics: *"It's 1969 in my head/Just want to have no place to go/Living for the sound of the dead/Can you get stoned?/Look around with my soul"*). Craig's hands press hard against his face and the whites of his eyes roll back again. The crowd look stunned.

As an introduction to this incredible band, it's difficult to think how tonight could have been bettered.

As a band (and as people) The Vines are all over the place. Their songs veer wildly between extremes. One minute, they're summoning up a Nirvana-like blast, then, a track later, they drop into the kind of psychedelic rock ballad that headphones were made for. Their first UK release, 'Factory', was described by *NME* as "a punk reggae take on The Beatles".

Craig and the other three members of the band have spent the six months since the release of that first record (a one-off seven-inch on Rex Records) recording a debut album in LA with Rob Schnapf, the producer of Beck's 'Odelay'. It was a fraught experience, but we'll get onto that later. As soon as it was finished, the band flew straight over to the UK for this tour.

So far, the band have discovered Craig has a pathological hatred of flying, while the band's UK label (Heavenly) have found out something similar about his attitude towards rehearsals. Four songs into his first stint in a London studio, Craig got so pissed off he snapped his guitar in two. Rehearsals are now banned. Craig is clearly something of a one-off.

Before tonight's equally amazing gig, *NME* meets up with him in a nearby pub. He's sitting with his thumb sticking up at a right angle from a hole in the sleeve of his black woolly jumper. Alongside him is his very relaxed bass player Patrick Mathews. They first joined forces six years ago in a Sydney branch of McDonald's.

"Me and Pat started messing about with guitars in about '95 when I was 17," says Craig. "Pat plugged in the bass and we started off playing cover songs of the Kinks and Nirvana. After half a year we started coming up with our own stuff. We jammed once a week and I spent the rest of my time listening to music, which was lazy, but I loved it."

Nirvana were your main inspiration?

"When I was in high school the first album I got into when I truly discovered music was 'Nevermind'," says Craig. "Cobain was someone I respected and appreciated. 'Nevermind' was amazing; at high school I didn't understand the teachers and all the information coming at me. Then I discovered The Beatles and I got into other English bands like Suede, Swervedriver, The Verve, Supergrass and Manic Street Preachers. The number of English bands I like far outweighs the number of American bands."

Patrick and Craig both grew up in a sedate, leafy suburb of Sydney. Craig left school two years early and worked in a graphic design studio. Patrick, now also 24, went to university, got a science degree and was halfway through a course in medicine when the chance to record in LA came up last July.

"I would wake up, go to the studio, fall asleep, go to the studio, fall asleep and then go back to the studio. I just wanted to get the first album out of my head," recalls Craig.

"I don't drink. I guess I like riding my skateboard and listening to music. I was just into music so much it just took over me, and then this band took over me. I shut myself away generally. I've always done my own thing, just created my own world, I guess. Wherever I am, even in Australia, I don't really go out. I just like to have a CD player around and a place where I can hang where there's not a lot of people talking and stuff."

So most of the time the band are just songwriting and dreaming...

"When I'm writing a song, I just want to escape," says Craig, looking around the room. "I don't want to sing about how I felt really shit yesterday. You can go places with music so why not create something really out there? I want this band to be a positive thing."

The Vines (other members: Hamish Rosser on drums, Ryan Griffiths on guitar) are a clear case of rock possession. Craig is totally consumed by his music, and nothing else is allowed in. During the recording of their album, they existed on a speedy junk food diet of "whatever tastes good" (usually KFC or McDonald's), just so they wouldn't be distracted from the job in hand for too long. The E numbers, sugar and cola eventually took their toll.

"I felt so bad," grimaces Craig. "Eating became like this chore. I didn't know if I was hungry or not hungry after I ate. I haven't learnt about anything else in the last four years since I've been obsessed with music and bands. I just never thought about food."

Despite a diet that might shame Elvis, the band's energy levels remain remarkably high. Before they've even released their first proper single over here (which, incidentally, is the incendiary 95-second 'Highly Evolved'), they're already thinking about their second album.

"I've already got it in my head," says Craig. "I already know what the songs are going to be, ten different tracks. We could go into tomorrow and start the second album without having to do any more writing. I wouldn't mind that at all, I love recording so much."

Onstage, ten minutes later, Craig is delivering a screaming performance which is so brilliant *NME* can barely believe it.

After the show, his formerly pale skin is now a burnt red colour and streaked with sweat.

"I don't want to sing about how I felt really shit yesterday. I want this band to be a positive thing" – Craig

So how are you going to celebrate now this tour is over?

"We're going to the doctors," says Craig. "Everyone is sick. We're all sick and mixed up in the head. We've all thought about music too much. I've got to eat good if I want to live and keep making music. Someone's got to tell me what's going on..."

His voice tails off and he wanders away. Truly, a man possessed.

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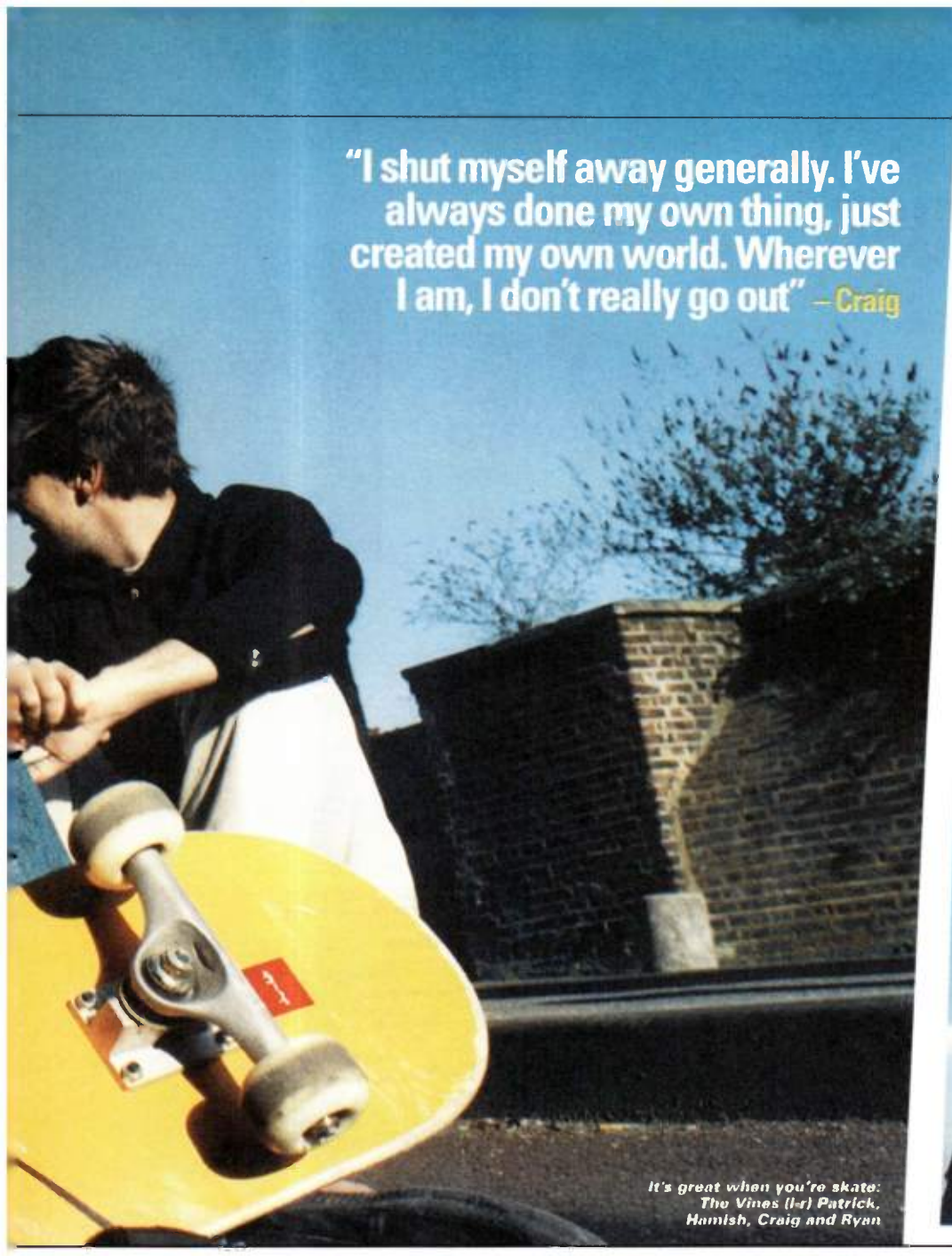
SEE THE VINES LIVE IN AN EXCLUSIVE WEBCAST ON *NME.COM*

"I shut myself away generally. I've always done my own thing, just created my own world. Wherever I am, I don't really go out" – Craig



It's great when you're skate: The Vines (l-r) Patrick, Hamish, Craig and Ryan

Boards of Australia: Craig gets his indy kicks

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TEXT: MARK BEAUMONT

1 LED ZEPPELIN
Good Times Bad Times

Jon Harper (drums): "It's rocking. Nearly everything that Led Zep did was so powerful – powerful guitars and the drums are absolutely amazing as well. Like a lot of Led Zep stuff, it's a big guitar track. The meaning of a lot of Led Zep songs is a bit rubbish. It's probably about bars and girls, maybe someone's cheated on him. It's everything you need."

2 SONIC YOUTH
Orange Rolls, Angel's Spit

Jon: "It's a Kim Gordon one off 'Dirty'. She spits quite a lot of it, it's quite demonic the way she sings it. It's my favourite Sonic Youth song because it rocks. My sister had this shit boyfriend and he stole an album off me, so I stole one back off him. I didn't know what it was at the time but it was Sonic Youth's 'Dirty'. It was a changing point in my musical mission. I was into a lot of rap but this musical accident brought something new in."

3 DEUS
Via

Dan Fisher (guitar, vocals): "I love it. It reminds me of New Year's Eve in Southampton. I have a tendency to create characters for myself and then play them. I've got all these aliens and the Millennium Ghost. The Millennium Ghost was that New Year's Eve. I just got drunk and had fights with people, basically."

4 RADIOHEAD
Exit Music (For A Film)

Dan: "It's definitely the most emotional and stirring track on 'OK Computer'. It was the one that was submitted to be in the modern *Romeo + Juliet* movie but it was rejected and they picked one that was definitely worse. It reminds me of going to see them at South Park in Oxford and Tom's girlfriend fainted and we had to pull her out of the crowd. I was looking forward to 'Exit Music...' because I thought that when they played it live in their hometown it'd be an incredible moment. But we had to look after Tom's girlfriend and I missed it."

5 BIFFY CLYRO
Toys Toys Toys Choke Toys Toys Toys

Keiran Mahon (keyboards): "It's really good. What Biffy Clyro do really well is the quiet/loud thing. They get really nasty. It starts off really, really nice then it's got this bit in the middle where they do a load of rhythm changes and little drum solos and stuff like that, there's a lot of space. They're brilliant because they know exactly when to stop and start and things like that. We've toured with them a little bit and they've been having quite a hard time from the press. You have to see them live, although their songs sound really phat on record as well. They're storming, really rockin' dynamics."

6 NIRVANA
Milk It

Tom Bellamy (effects, guitar): "It's one of those teenage angst things, I'd go into my bedroom and drum along to it really hard. The drum track is one of the best things ever, and the guitar solo. Our band probably wouldn't exist without Nirvana. It's a cliché, but clichés are clichés because they're true. Nirvana are the band that make you want to be in a band, make you want to play guitar. We've had a bit of a Nirvana renaissance the last few months. We have periods when we pick stuff out that we haven't heard for a long time and play them to death."

7 KRAFTWERK
The Robots

Ben Gautrey (vocals): "They're a big influence because they're so forward looking. When I first heard that song it scared me, then I became intrigued enough to learn a bit more about them. I think we have been influenced by them but we're a bit more influenced by the people that they've influenced than originally from them."

Kraftwerk: scary robots

8 THE EDIBLE FIVE FOOT SMITHS
Out-takes For A Promising Career That Went Bad

Didz Hammond (bass): "They're a band from Hull, from the Fonda 500 camp. We've played with them a couple of times. Their singer Matt sent me a CD while we were on tour and they've made the maddest, most ragingly diverse and weird record I've ever heard. This is their most directly emotional song, it tells the story of two kids who went out in a boat and their mum and dad were supposed to be watching them but they're about to separate and they go off behind a tree and have it off and both the kids drowned. It goes from half-spoken to absolute screams. They're trying to get management at the moment."

9 SLINT
Breadcrumb Trail

Ben: "My whole reason for putting this in is that Slint sounds a bit like Slunt and I like that. It's the perfect amalgamation between the two words 'slit' and 'c—'. That's the only reason I like that song. It's quite mellow and nice. I think with a lot of post-rock you get into it on a technical level because what they're doing is amazing, and the content creeps up a bit later."

10 ADD N TO (X)
Oh Yeah, Oh No

Didz: "This has got a sampled vocal, just a woman's voice going *"Oh yeah, oh no"*. They're quite into the porn and sex thing in their music and I think it's supposed to sound as appalling as possible. The tone of the whole song is so nasty, it's very cold, there's not a lot of emotion to it and I think they did it deliberately to be enigmatic. It actually makes it quite emotional and stirring. Where do we stand on the robot sex issue? It's the individual's choice at the end of the day."

Add N To (X) debate the robot sex issue

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PHOTOGRAPHY JAY BROOKES/ROGER SARGENT

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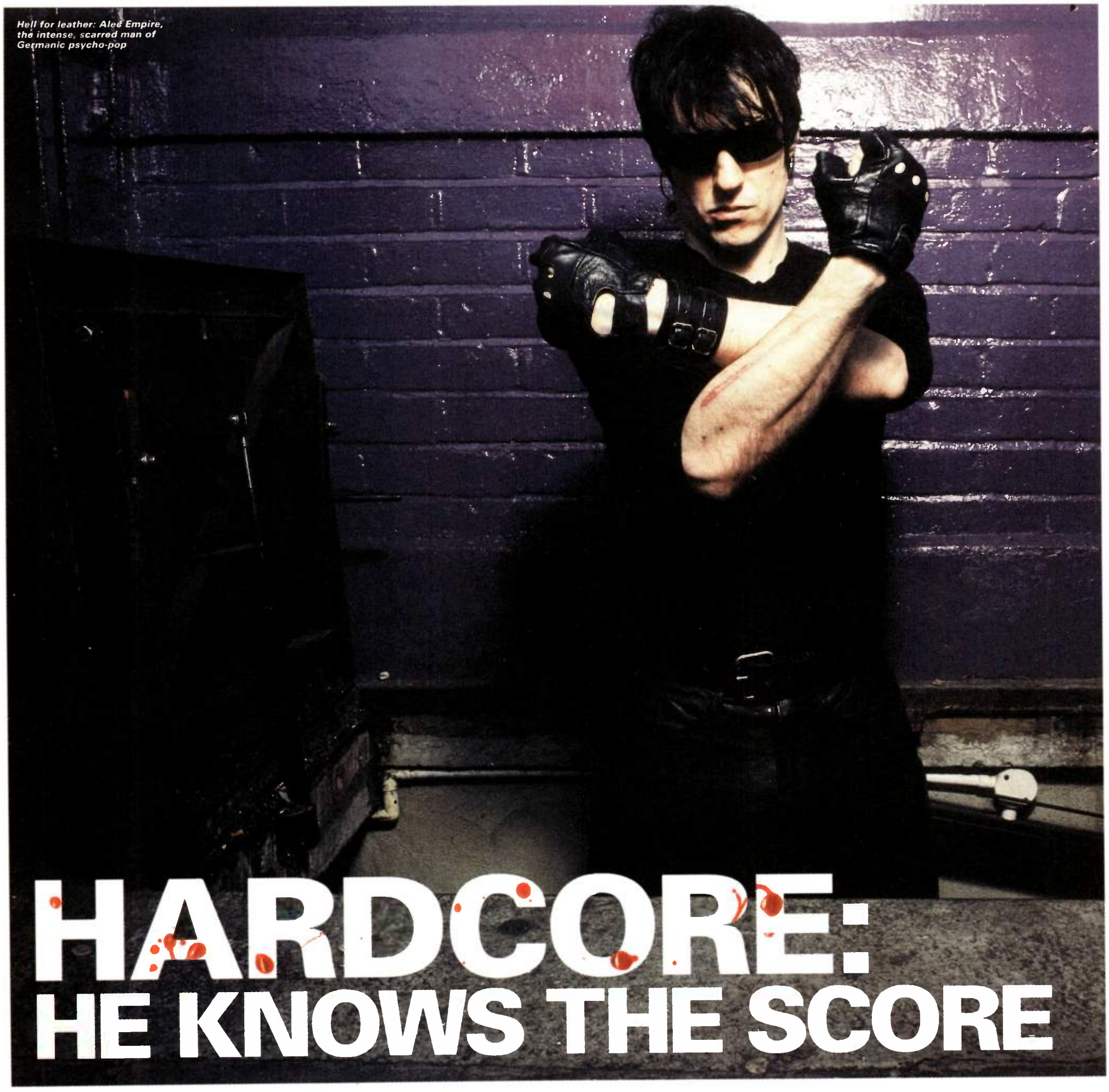

Hell for leather: Alec Empire, the intense, scarred man of Germanic psycho-pop

HARDCORE: HE KNOWS THE SCORE

AFTER A DECADE OF INTENSE MUSIC WHICH CULMINATED IN THE PSYCHOSIS AND SUICIDE OF HIS BANDMATE, TECHNO TERRORIST **ALEC EMPIRE** IS BACK TO HIT YOU IN THE FACE EVEN HARDER

TEXT: ANDY CAPPER PHOTOGRAPHY: ANDY FALLON

Life is all about intense moments. Whether you're tripping your eyes out, beating up your worst enemy, or having the sleaziest sex of your life, your most memorable moments will usually involve teeth-clenching pain, adrenalin-fuelled pleasure and the expulsion of bodily fluids.

The 29-year-old bisexual Berliner known as Alec Empire is a big fan of intensity. For more than a decade, he's been making some of the most exciting, confrontational music known to humanity. As the frontman of Atari Teenage Riot and co-owner of the Digital Hardcore Recordings label, he's made high-energy techno and metal-based ultra-pop that – like Andrew WK – makes you want to scream, bang your head against the wall and rip your own face off for fun. His new 'Intelligence And Sacrifice' album is released on April 8. Easily the best thing Alec's recorded, it's a sprawling, sexually arousing, fucked-up mess of gabba drums, Iggy Pop riffs and screamed apocalyptic lyrics.

Today, however, Alec is relaxed, dressed in black leather and sipping water in his PR company's offices in west London, talking about sex.

"Noise has a lot to do with sex, being alive," he explains in his harsh Teutonic drawl. "Women scream when they have an orgasm, so that's why I like the riot grrrl stuff. 'Cos they scream. It's liberation. Things like Destiny's Child are just repressed sexuality. It happens with boys and men, too. I feel embarrassed for them when I listen to Stereophonics or Coldplay. That's not music for men."

Who is it for, then?

"It's music for sissies and nancies," explains Alec, a man not unacquainted with the leather bars of his native Berlin. "I'm embarrassed. Every time I come to England, there's this image of the English working class male who's tough. Maybe it's a stereotype but these people most of the time, they beat up their wives at home and listen to Coldplay! I think if they were real with themselves, they would get sick of that whining and moaning and crying.

"This crybaby mentality doesn't get us further at all," continues Alec, warming to his theme. "We need music that will encourage people to stand up and do their own thing. I think what we don't need is this worldwide apathy where people wait for a leader. It shouldn't be like that, especially after September 11. England feels a bit like Germany before Adolf Hitler came along. There's more unemployment, more crime and people are wondering, 'Who is going to get us out of this shit?' It's very dangerous."

Alec's personal musical and political revolution came along with the guerilla dance music scene that hit Britain as acid house and Germany as techno in the late-'80s. A passionate anarchist, his activism and his music walk hand-in-hand, originally bonded in the pills, police fights and illegal raves which coincided with the collapse of the Berlin Wall.

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"Ten years ago, when people were talking about the E rush, the buzz... that's exactly what I'm trying to recreate with my music," he grins, looking like an evil pixie. "All music is based in that moment, when the beat kicks in and hits you in the face."

Now, however, he believes that techno has run its course.

"I think the ecstasy has a lot to do with it – everything has to be flat. People want to extend the peak point of the night over six hours and I think that ends in boredom. Most people who listen to my music take speed, cocaine, LSD, hard drugs like heroin."

As Alec talks, we can't help but notice a bright red, 12-inch gash down his milky white forearm – the result of an enthusiastic bout of onstage self-mutilation in Seattle five years ago.

"It was one cut," he explains. "I did it with a razor blade. Sometimes you just want to feel like you're alive. Sometimes it's more like going for the extra 10 per cent. It's like in sex when you start to hurt yourself; the pain is pushing you higher. It's intense."

Sometimes, Alec's life gets too intense. Just six months ago, he discovered that his friend of ten years and singing partner in Atari Teenage Riot, Carl Crack, had killed himself after suffering severe bouts of psychosis. He was 30 years old. His psychotic episodes sometimes got so bad that Empire and his ATR bandmates Nic Endo and Hanin Elias would discover him running through the streets naked, his body painted red, screaming nonsense and attacking policemen.

"We would be sitting in a restaurant and suddenly he would take the personality of a Zulu warrior," remembers Alec, obviously upset but slightly relishing the details. "He would stand up and think that people were attacking him and he would talk in a weird language that doesn't make any sense. One of the doctors said there would never be a solution. In six years' time or something, Carl wouldn't have even known his own name.

"The police and doctor said it must have been a very painful death. There was blood sprayed all over the room."

Alec admits he's only just recovered from Carl's suicide and says he's no idea how Atari Teenage Riot will replace him. Word is, they'll release a new album in 2003 after Alec's finished his campaign for world domination through power electronics on the back of 'Intelligence And Sacrifice'.

He's also recently discovered tons of young American groups, inspired by ATR's terrorist pop sound, who now want to replace bands like Limp Bizkit and Linkin Park as the angry young fan's music of choice. For Alec, these bands are the answer to our malaise. There is a future, after all.

"At the American office for DHR we had boxes full of demo tapes. In Berlin there were only ten bands but the tip of the iceberg in America is 36 bands," he says, his eyes lighting up. "It's a mix of ATR and Slipknot. They're really young kids inspired by ATR and they've started making music and now they're getting ready to do it. This year and the next year, this sort of music is really going to take over."

And we'd all have you to thank?

"Yes, of course."

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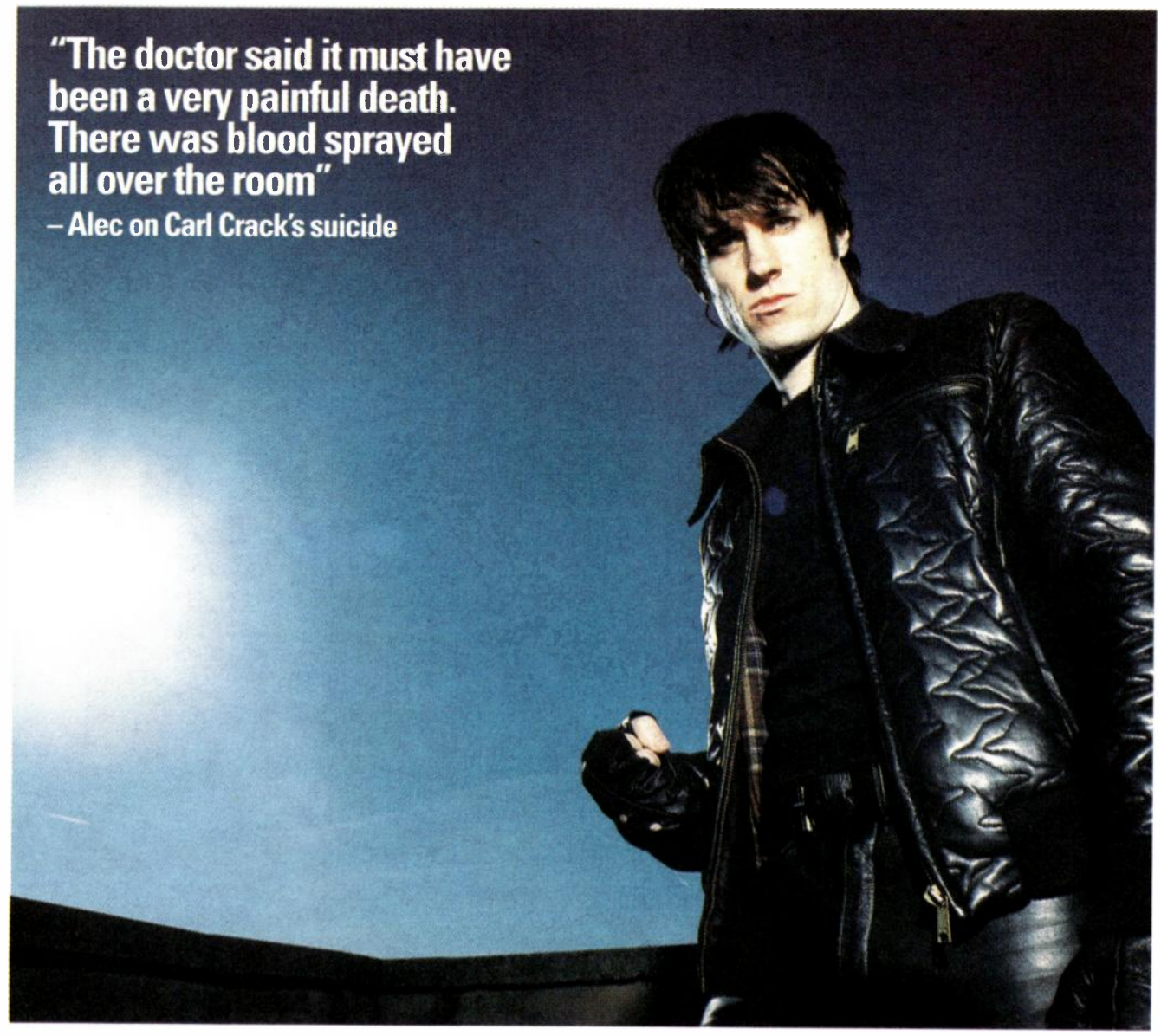
"The doctor said it must have been a very painful death. There was blood sprayed all over the room"
– Alec on Carl Crack's suicide

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BORN AGAIN

A BLIZZARD OF SWEARWORDS, A TSUNAMI OF BILE, AND A HUGE PROJECTILE VOMIT IN THE FACE OF 'SAFE' ROCK'N'ROLL. **LIAM GALLAGHER** IS BACK, TALKING EXCLUSIVELY TO **NME**

TEXT: JASON FOX PHOTOGRAPHY: PEROUINC.COM

reak out the Boddingtons, steam clean that kagoul: Oasis are back. It's been quite a wait. It may be 18 months since the last campaign petered out, tellingly, with the best-forgotten 'Sunday Morning Call', but 2002 finds the group re-invigorated and back to their belligerent best.

This isn't the bloated coke-rock Oasis of 'Be Here Now' (Number Two in America, and still talked about as a flop) or the mix'n'match hotchpotch of 'Standing On The Shoulder Of Giants' (Number 54 in America, not talked about at all) but a gleaming, streamlined Oasis Mk II, about to rip the drudgery out of Brit rock and start a rock'n'roll renaissance not seen since, erm, Oasis.

Yawn. You've heard it all before, right? Well, check out the promo produced by long-term video wunderkind Wiz for new single, 'The Hindu Times'. Be gone, untucked flowery shirts and putrid paisley visuals! Here the band are dressed in Droog-ish matching black leather, playing live in a monochrome fantasy land staffed by gun-toting dominatrixes, where neon signs flash the words 'pills' and 'bombs' and the band slurp on take-outs from the Korova Milk Bar. Phew. It's *Clockwork Oasis*. A 21st-century noise. No wonder Wiz describes it as, "The video all Oasis fans want to see".

All of this welded to the best numbskull rock riff they've mined since '(What's The Story) Morning Glory?'. And that's before you even get to the lyrics. This is a song – if you've just been teleported in from Mars – which has a chorus which goes *"God gave me soul/You know I'll rock'n'roll"*. Kiss would sing it, but at least you wouldn't be able to see them blush under all that make-up. Oasis couldn't give a fook. Don't take our word for it. Turn on the radio. D'ya know what I mean?

William John Paul Gallagher certainly does. Today, we find him sitting in a dimly-lit bar a minute's swagger from the band's Marylebone offices and everything about him is in place. The double-glazed hooded stare? Check. The tornado of wired mannerisms and immaculate Mancunian street-suss? Check. The now-permanent smoke-screen shades perched below that mod-ish thatch known to hairdressers the nation over as 'the Liam'? Check. And last, but by no means least, that sandpaper'n'liquorice drawl...

"Me fookin' drinking is having some strange side effects!" he suddenly exclaims catapulting himself out of his chair in a blur of leather'n'Burberry to illustrate his point. "I can drink like a god but I'm pukin' up a lot these days. I went out with Richard Ashcroft in the week. Fookin' straight in there, ten minutes into the session, and I had to say to him, 'Get out the fucking way!' Next thing it's *(mimes spectacular barfing motion)*, it's fookin', 'Yeeuuurgh!' I'm puking up all over him."

Bandmates Alan White and Andy Bell, sitting nearby and modelling matching hangovers, fall about laughing. They may be in the company of, lest we forget, the greatest singer the country has produced in the last 20 years, a millionaire at 23 and the public face of a band that has sold 34 million albums in a chaotic ten-year trajectory but right now he's just being, y'know, Liam.

"We're going out a lot as a band at the moment and that's great," he enthuses. "And if I wasn't in a band I'd be doing it anyway. Probably worse, because there wouldn't be some c—— waiting for me to take my photo and put me in the papers the next morning."

He allows himself a grin. They may have called time on laddism, but seemingly the lock-in rolls on. And Liam doesn't just know the owner. He *is* the owner. The trio have been out on the tiles for the last three nights, but seeing as it's Wednesday afternoon, it seems pointless to end there. Having met up with Ian Brown already this week ("He's colossal, but he's off his fookin' tits, man!") tonight the beneficiaries of Oasis' roving hospitality are to be Travis. Liam's a big fan.

"I fookin' love those guys," he roars, leaping to his feet once more, before declaring with an evil grin, "I'm gonna teach Dougie how to swear tonight: 'How's it goin', Dougie? Still happy? Surely someone's pissed you off; you've been touring around the world for the last fookin' two years! You must have got the arse with summat!'"

He adopts the scholarly air of someone putting Dougie from Travis through a Teaching Swearing As A Foreign Language course.

"It's 'fuck off', it's 'shit'," he intones, voice slowly rising until it reaches a full-on Manc roar, "it's 'whore', it's 'c——', it's EUUUURRRGGH!"

The band collapse with laughter. Life in Oasis is still the same old soap opera isn't it, Liam?

"Course it fuckin' is. I'm Jack, our kid's Vera. Alan's fookin' Beppe from *EastEnders*. Gem's Boycie from *Only Fools And Horses* and Andy Bell's fookin' Neil from *The Young Ones*!"

There's a nagging thought, though, that perhaps it's high time it wasn't. That now more than ever Oasis have got to get serious and prove they're still worth the attention of a nation. It's time to deliver, and – as we said at the start – so far the signs are good.

Their fifth studio album will be called, heroically, 'Heathen Chemistry'. And if they're not quite under new management, then at least they've turned into a co-op. The sessions started a year and a half ago when Liam, Gem, Andy, Alan and Johnny Marr (they share managers) booked a studio for ten days and, in a Noel-free zone, came up with a bunch of demos which, according to Andy Bell, "sounded like 'The White Album'".

As well as 'The Hindu Times', the finished LP will include Gem's fearsome Stooges-like thrash 'Hung In A Bad Place' – as heard at the recent Watford and London Royal Albert Hall shows – a strident blues howler called 'Force Of Nature' sung

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by Noel (complete with the chorus, *"I'm smoking all my stash/Burning all my cash"*) and a further pair of Noel-penned tracks entitled 'Little By Little' and 'Stop Crying Your Heart Out'. There are also three songs written by Liam.

Yes, you read that right. *Three* songs. Forget the jibes about Oasis being Noel Gallagher's solo project, Liam's finally coming into his own, but why the wait?

"If I could have written them before I would have," he shrugs. "But I was too busy singing, being the frontman or whatever it is that I am. I was just too busy getting off me tits and singing songs. I had no time to pick up a guitar because I was too wasted or running around causing chaos. So I took a step back and thought, 'Right, I want to make music.'"

Did it come easy?

"'Born On A Different Cloud' came well easy. I just did that at the piano. I had three different parts and these guys helped me put it together. It's pretty spacey. It goes into a chant. It's a Manc odyssey. 'Songbird' came easy too. I just came into the studio playing it on two strings."

Andy intervenes. He's aware that Liam's interpretation of the word 'easy' isn't the average one.

"Basically, how it works is this. He comes into the studio and strums an acoustic guitar every day for six months, and he'll be singing without any words, just going *'la la la'* over and over again. Then eventually the words start to come and he's got a line or two. And then, after about a year, he's got the song."

Liam: "I'm fookin' slow, man. I'll be a solo artist by the time I'm 90!"

Having been afforded a sneak preview of 'Songbird' in the offices of the Big Brother label prior to our meeting, it's a pleasure to report that it's a gem, an acoustic love song laced with a barbed wire melody built for hearing on summer lawns at midnight. For the cynics who criticised Liam's solo songwriting debut 'Little James' for its 'Plasticine/tambourine' rhymes and neglected to notice its sucker-punchline *"We weren't meant to be grown ups"*, it's payback time – not so much one in the eye as a fully-fledged shiner. People are gonna be surprised.

"I like beautiful things," says Liam. "It's not all dark in Liam World. I take me shades off every now and again and have a look at the world and see some nice things."

Andy: "That's what I like about Oasis at the moment. For me, even looking at it still as a fan, they're back to being what they're best at, being uplifting..."

The fans certainly seem to agree. Between July 5 and 7, Finsbury Park in London will host a three-day Oasis festival. With the band having sold 80,000 tickets within an hour of them going on sale, it's clear that as brand loyalty goes, theirs isn't one that's in decline. If anything, the opposite's true. Was it a deliberate move to come back with a bang?

Liam: "Well, if you've got a load of people who want to see ya, you've got to invite everyone round your house and put a party on. You've got to be a good host and that's what we are. These are the fastest-selling gigs we've ever done. They're gonna be mega... *(Pounding fist on table)* We are gonna fookin' have it at those gigs, because the kids deserve it, for still being with us."

What does he put their continuing appeal down to?

"We've never been about a career, that's what matters. And I know where we're at. I know it's not what it used to be, but we still matter to people. I still want to be the biggest, of course I do – playing to 80,000 people in America – but in ten years' time we'll still be here, still fookin' rockin' and putting on shows. That's what counts. We're still more important than U2 or REM or anyone..."

The Charlatans are an understandable support act, but quite a few people there won't have heard of Black Rebel Motorcycle Club.

"Black Rebel are my favourite band out of all the ones that are coming out. I like that Swedish lot, The Soundtrack Of Our Lives, too – killer tunes, right up my street – but Black Rebel are just fookin' rockin'. I like 'em, because nobody dares do rock'n'roll. No-one's got the balls to do it. I'm not really mithered about anyone else."

That's certainly true. When *NME* asks whether The Strokes' 'Last Nite' video was an influence on Oasis' latest celluloid offering, Liam dismisses them with a swish of his hand: "Listen, the only reason The Strokes do a fookin' video in fookin' black and white is because they look like a bunch of spotty little idiots in colour."

In fact, Liam seems remarkably unconcerned about the competition all round. As far as he's concerned, rock'n'roll's lost its danger.

"Too fookin' right," he explodes for about the millionth time this afternoon. "There just doesn't seem to be any angry music out there at the moment and it boggles me because life's still shit, doesn't matter how much money you've got in the bank. There's still some c—— pissing you off. *"(Sings) 'Daddy was an alcoholic'.* What a bunch of miserable, moaning fuckers.. "

Do acts like So Solid Crew provide that necessary rock'n'roll thrill these days?

Andy: "Well, I can understand kids at school probably talk about them, that they provide that element of notoriety. But I think there's room for guitar bands to do that as well."

Liam: "The music's not dangerous though, is it? That's what I'm saying. I've got a mic and it's more dangerous than his gun... *(A pause)* I don't mind So Solid, though. I just like the idea of a bunch of fookin' oiks running around causing chaos. But anyone else? I don't see The Strokes as dangerous, or The Hives. Fookin' hell! They remind me of the fookin' Monkees! The Strokes the best band in America? Well, it's about fookin' time they had a decent band there. They're not remotely dangerous."

Compared to who, Oasis?

"Too fookin' right, man. I'm more dangerous than any c——. Put me in a room with any of these young fookin' bands today. They wouldn't fookin' walk out alive, and I'd put money on it. And then they can come and see me in ten years' time and I'll still be having it."

Are there any rock stars who do stand the test of time?

Liam: "John Lydon is cool. I saw him at this awards thing and he said he'd never seen such a bunch of wankers on one stage. And he was right. Now if I'd been up there then I would have had to have a word. But he's probably one of the cleverest men in the game. He's still fighting."

And Keith Richards?

"I don't think we'd get on somehow. He thinks he's the only guy who's ever drunk or taken drugs in his life, the only man who's ever swore or stumbled. And y'know, I've done it with the best of 'em. They *(The Rolling Stones)* don't do anything. Make a record, you lazy bastards!"

Oasis might be on the verge of getting serious again, but with Liam around you can never be too sure how long that's going to last. There's only so much music he can talk about and before long, the conversation has taken a definite turn for the surreal. First up, *Mastermind.* Liam, it seems, has been invited on.

"Fookin' seriously, man," he declares, shaking his head and dragging himself back to some resemblance of normal service. "They want me to go on and answer questions about Manchester City. Now it's not gonna look good for me, is it? Sitting in some fookin' black chair while some c—— makes me look like an idiot!"

He's started so he'll finish. From here, we move on to *Pop Idol.*

Liam: "Listen, I've got something to say about that. People voting for their fookin' favourite band is a load of wank. It's a con. It either happens or it don't. That show is like diarrhoea. It's like sitting on the toilet all day and then *(grimaces)* something comes out. Then before you know it there's a fookin' flood. You ought to see my TV, it's covered in spit 'cos I got that close to it going, *'(Mimes head an inch from the screen, incandescent with fury as Will Young croons 'Evergreen')* YOU... FUCKING... C——!'"

Then to his attitude to flying post-September 11...

"I've been on plenty of planes since then. All it means is that now the forms we have to fill in to go there are 20 pages longer. Anyway, I reckon they've got it all wrong. I know who fookin' did it. It was the Scream. I'm gonna send a letter to President Bush telling him who did it: Scottish c——. Havin' it large. Skinny fooker Gillespie."

Onto the Queen's forthcoming Golden Jubilee.

"Big-eared bunch of c——s! I don't give a fook about 'em. They should get rid of the Queen's head on the ten pound note, course they should. If they put anyone's head on the new money, put mine on it. That or Prince Charles with a strap-on! Thinking about it though, I might gatecrash that party. No, fook it. I think I'll be having a rather large shit that day."

And then off to the World Cup.

"We were in the studio the other day and someone was saying 'Little By Little' will be the anthem for when England beat Argentina and I was like, 'Piss off!' It'll be 'Stop Crying Your Heart Out' coming out as a single and them lot crying their cocks off in Japan, getting stuffed by some c—— about eight-nil. And then catching the next fookin' plane home.

"'Cos that's what's gonna happen. Everyone thinks England are gonna win the World Cup but no way. Y'know, if we do, fair play to 'em. But there's too many fookin' Man United players in that team for it to be winning the World Cup."

We're on a roll. But suddenly, just as Liam is about to launch into outer space, we're interrupted. Brrrng! Brrrrng! It's girlfriend Nicole. The milkman's just arrived and it's four o'fookin' clock in the afternoon.

Liam: "What time does he call this? I want me milk and me eggs and me oranges at eight o'clock in the morning like everyone else!"

Maybe he thinks, because it's you, you won't mind.

Liam: "No way, man. I don't have to be in a band but I do it when I'm meant to, so why shouldn't he?"

If God organised a roll call of the all-time rock greats upstairs in the VIP enclosure beyond the pearly gates you know who'd get the call – Jimi Hendrix, Jim Morrison, Sid Vicious, Kurt Cobain. But right in the middle of them, having blagged in with a day-pass, you'd find Liam Gallagher, elbowing them out of the way, making sure they knew some real talent was there. In a Brit rock world that's descended into an apologetic mess in his absence, he's needed more than ever. Right, Liam?

But he's gone, striding up the stairs to the bar, off to mastermind another grand night out. Off to flick another V-sign at, er, the status quo. God gave him soul, for sure. But the point is, he *is* rock'n'roll.

THE GOSPEL ACCORDING TO LIAM

"Big-eared bunch of c——s! I don't give a fook about 'em. I'll be having a rather large shit that day"
– on the Queen's Golden Jubilee

"I'm gonna send a letter to President Bush telling him who did it: Scottish c——. Havin' it large. Skinny fooker Gillespie"
– on September 11

"'*Daddy was an alcoholic*'. What a bunch of miserable, moaning fookers"
– on Starsailor

"The only reason they do a video in black and white is because they look like a bunch of spotty little idiots in colour"
– on The Strokes

"They don't do anything. Make a record, you lazy bastards!"
– on The Rolling Stones

"Fookin' hell! They remind me of the fookin' Monkees!"
– on The Hives

"It's like diarrhoea. It's like sitting on the toilet all day and then something comes out. Then before you know it there's a fookin' flood"
– on *Pop Idol*

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DIGITAL IMAGING: ROB BIDDULPH & SQUEEZE STYLING: TERESA LETCHFORD LIAM WEARS SHIRT BY MANDARINA DUCK

THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

BADLY DRAWN BOY
About A Boy (XL)

Beauty lurks in the strangest places. All stereotypes being equal, a film that's based on a book by Nick Hornby and stars Hugh Grant shouldn't really generate anything more than the desire to stencil your kitchen walls and make a goat's cheese salad. Hornby's tale of mid-life crises, teen misery and relationship trauma is, in its own way, a design classic: the perfect bookshelf complement to Tony Parsons' burst of mawkishness and the omnipresent *White Teeth*. Yet instead of evoking a world of stripped pine and wooden toys – middle class and middle brow – this combination has inspired Badly Drawn Boy to generate something truly lovely.

Specially commissioned soundtracks are curious things. Done carelessly, the built-in narrative squashes any spontaneity out of the music. Let's face it, if this record's primary effect was to conjure up the face of Hugh Grant every time you played it, Badly Drawn Boy's career would be in grave trouble.

Though the 16 pieces of music gathered here might not represent an official follow-up to 'The Hour Of Bewilderbeast' – that's promised later in the year – the core songs that rise out of the necessary instrumentals, themes and reiterations easily match 'Pissing In The Wind' or 'Camping Next To Water'.

If these songs have a life of their own, however, it's not a particularly cheery one. Gough, with the telling assistance of Elliott Smith producer Tom Rothrock, has taken the adjectives 'melancholy' and 'bittersweet' and ruined them for any other band. At its best, it wears its misery with a casual wryness, breezy instrumentation blowing away the sad cobwebs. With the silvered 'River Sea Ocean' and 'File Me Away', Gough approximates the pristine '60s flightiness of the soundtrack to *Un Homme Et Une Femme*, a Francophile sophistication redolent of Citroëns, raincoats and effortlessly cool smoking. The opening 'A Peak You Reach', with its itchy scatting, is atypically jaunty; 'Something To Talk About' shares a hat with Elliott Smith, while the luminous 'Silent Sigh' reaches for The Waterboys' 'The Whole Of The Moon', with breathy, Lennon-like vocals and superbly subtle orchestration.

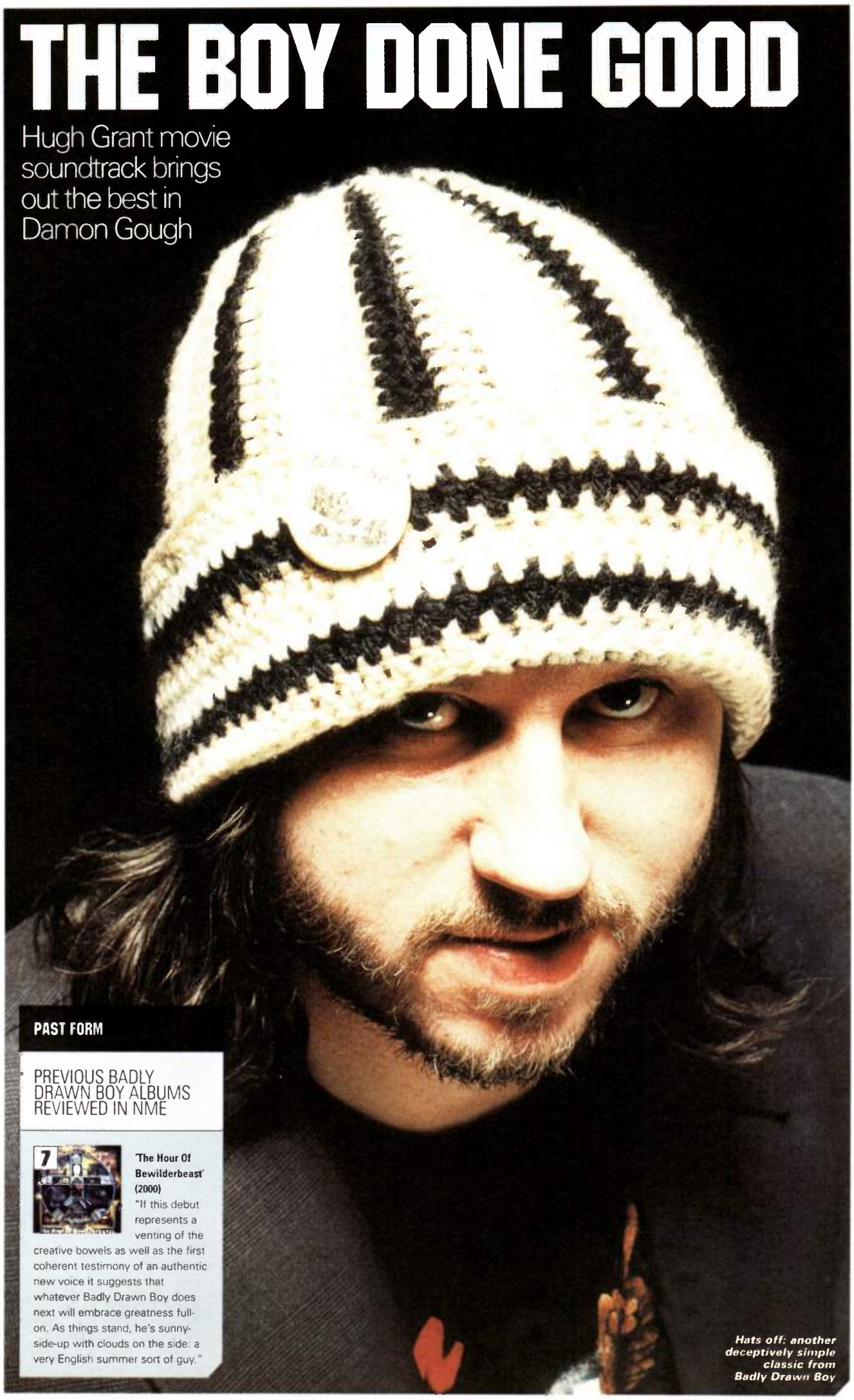
Eminently listenable yet deceptively gentle, Gough leaves you in no doubt that the middle ground is not his friend. Ambition, imagination, charm and grace – by any measure, 'About A Boy' hits the heights.

Victoria Segal **8**

DAMON GOUGH IS CURRENTLY LISTENING TO...
BOBBY CONN 'RISE UP' (ATAVISTIC); BOBBY CONN 'THE GOLDEN AGE' (THRILL JOCKEY); BRUCE SPRINGSTEEN 'NEBRASKA' (CBS)

THE BOY DONE GOOD

Hugh Grant movie soundtrack brings out the best in Damon Gough



Hats off: another deceptively simple classic from Badly Drawn Boy

PAST FORM

PREVIOUS BADLY DRAWN BOY ALBUMS REVIEWED IN NME

7 **'The Hour Of Bewilderbeast' (2000)**
"If this debut represents a venting of the creative bowels as well as the first coherent testimony of an authentic new voice it suggests that whatever Badly Drawn Boy does next will embrace greatness full-on. As things stand, he's sunny-side-up with clouds on the side: a very English summer sort of guy."

THE JON SPENCER BLUES EXPLOSION
Plastic Fang (MUTE)

The blues. Depressing stuff

As you'd expect with a plastic tooth, Jon Spencer's bark is these days considerably worse than his bite. Once the acme of cool for patronising record shop assistants, we now find The White Stripes stealing his blues thunder, and his schtick wearing a little thin. *"Blues Explosion!"* he testifies, wanly. *"From New York City!"* Or, if you like, ... from *Grease The Musical*!

Customary rockabilly stylings intact, 'Plastic Fang' allows Spencer to express his inner Elvis impersonator, and it's really not too good. There are a couple of spirited moments ('She Said', 'Down In The Beast'), but the conviction that once made us entertain this business is sadly absent, leaving Spencer sounding even more like Vic Reeves. Fangs for the memories, and all that.

John Robinson **5**

RES
How I Do (MCA)

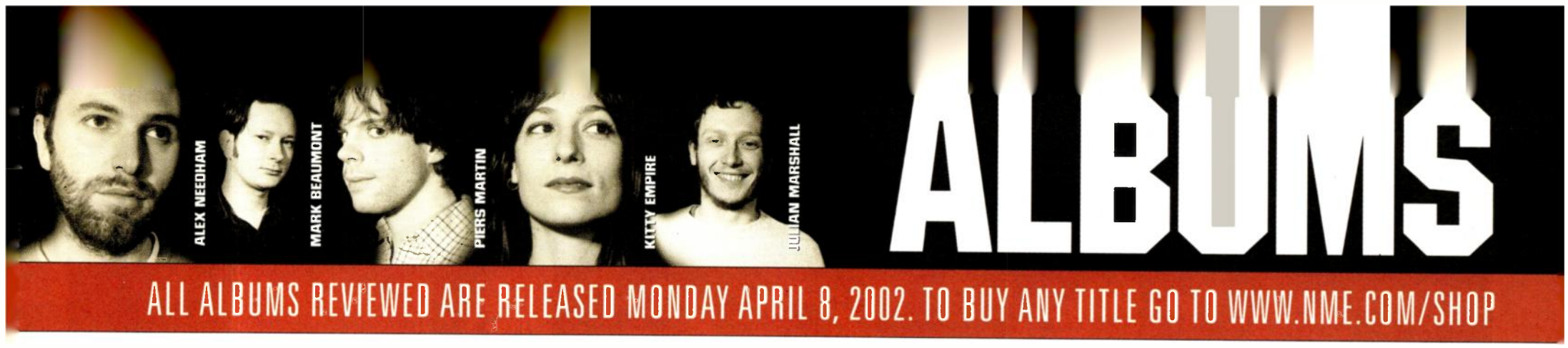
US starlet's promising debut

Re-released to coincide with her imminent visit to the UK, Res' curious debut seems to have got even curiouser still. The 24-year-old Philadelphia native doesn't fit easily into any of the industry's pre-ordained genres, and can probably only be understood in terms of her spectral music's constituent parts, or better still, in relevance to a life lived as a classically trained prodigy who gets as much from '70s soul as Pearl Jam. What is clear is that she possesses a unique voice and sees urban America from the inside as much as she does from the outside.

There are moments – the echoey guitar over '100 Mile Situation''s reggaematic flow, the reflections on life and death in 'I've Known The Garden' – when it all goes beyond words. Nonetheless, the critiques of the media ('They-Say Vision') and drug dealers ('Ice King') are sharp enough to scrape beneath the skin.

Dele Fadele **7**

PHOTOGRAPHY PEROUINC.COM/ROGER SARGENT



ALL ALBUMS REVIEWED ARE RELEASED MONDAY APRIL 8, 2002. TO BUY ANY TITLE GO TO WWW.NME.COM/SHOP

RATED AARRGGHH!

Nu-metal supertour on record. Be afraid

VARIOUS
Pledge Of Allegiance Tour: Live Recording
(COLUMBIA)

A spy for the Martian Federation would report that Planet Earth is dominated – militarily, economically and culturally – by a single superpower. It might also report that a substantial proportion of this mighty empire's youth are infatuated by a pop group whose drummer sniffs decomposing bird corpses. For fun. And whose best known song is entitled 'People = Shit'. To which the Martian High Command would probably reply with whatever's Martian for "What the fuck!?"

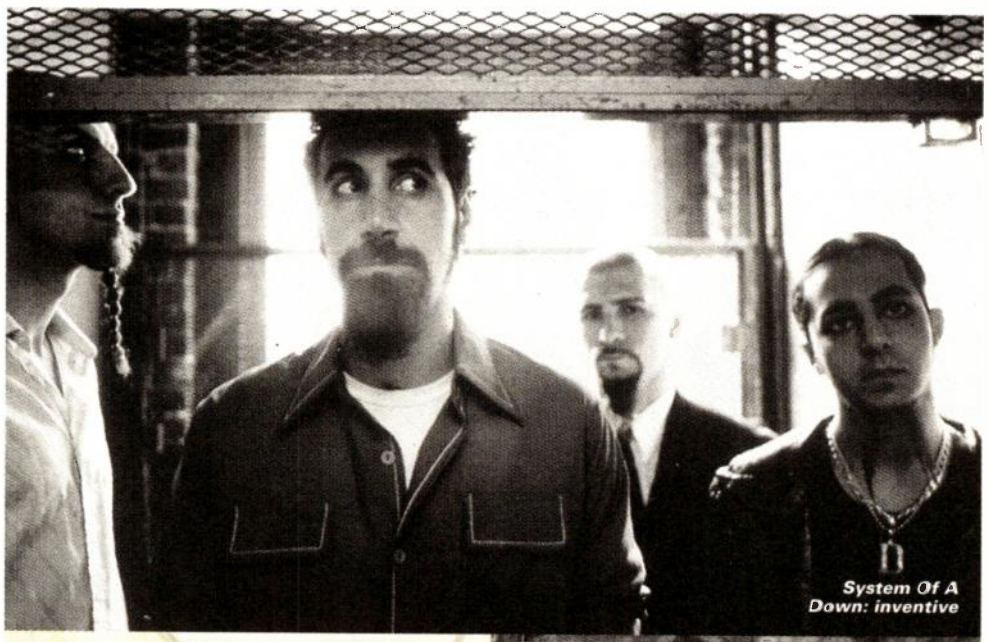
Hey, it's an Earth thing, you wouldn't understand. Same as you'd find it hard to grasp why anybody would want to own a live recording of a concert which, for the most part, sounds like high-explosive bombs dropped on a dogs' home. During a thunderstorm. What are they going to do with it? Dance to it? Wank to it? Use it to scare sparrows off the skunk plants? To be fair, our green friends might find themselves tapping a tentacle or ten to the first three tracks, all of which are provided by those ever so slightly insane purveyors of the finest mentalist-metal, System Of A Down. Here, at least, is a sense of playfulness, of musical experimentation. And then along come Slipknot who smash you in the face, rip your heart out, eat it, then shit down your throat. Musically speaking.

It's migraine time. Slipknot live are the musical equivalent of being bombarded with house bricks. So we ask again – what sort of demented bastard would actually enjoy listening to this? But Slipknot's efforts at least have the merit of being savagely unlistenable. The Mudvayne tracks – 'Under My Skin' and 'Pharmaecopia' – are just boring; they lack either SOAD's inventiveness or Slipknot's barbarity. They're kind of the Leicester City of nu-metal. Which makes American Headcharge Port Vale. Or Swindon, possibly.

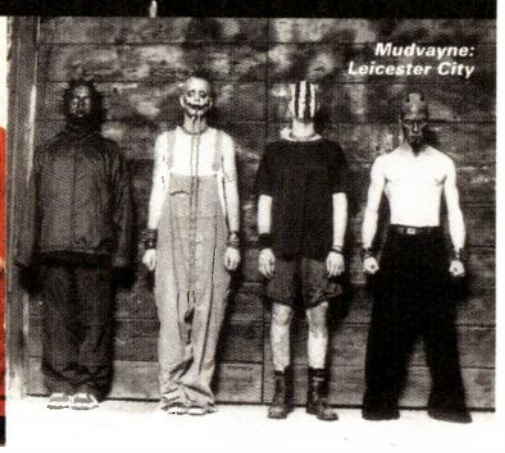
A band called No One relieve the tedium with their contribution – 'My Release'. But it's doubtful that anybody except the most fanatical nu-metal completist will actually have stayed listening as far as track ten.

'Pledge Of Allegiance…' proves three things. Firstly, that live recordings of tours – no matter how 'legendary' – are seldom a good idea. Secondly, that System Of A Down are streets ahead of *all* their American competition. And lastly, that the nu-metal genre is cluttered to the point of collapse with way too many second-rate lightweights. It's time to discriminate. It's time to get choosy. It's time for a purge.

Steven Wells **5**


System Of A Down: inventive

Slipknot: barbarous


Mudvayne: Leicester City

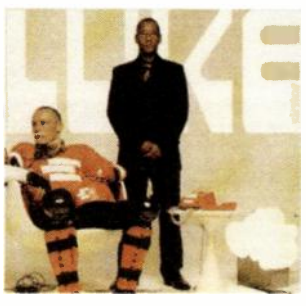
BIFFY CLYRO
Blackened Sky
(BEGGARS BANQUET)

Scottish emo. Not too bad

Perhaps it's the Travis effect. In recent times, new recruits to the Scottish Guitar Army seem to have retreated from the experimental sounds of predecessors like Mogwai. For terribly-named Glaswegians Biffy Clyro, this means a debut album characterised by robust indie rock and textbook usage of our old friend, the quiet/loud dynamic.

Most of 'Blackened Sky' sounds like Hundred Reasons, only slowed down for added post-grunge points. But when Biffy Clyro up the ante, as on the pacier 'The Go-Slow' and melodic new single, '57', they show what they're really capable of. It's hard not to warm to an album which features a song called 'Kill The Old, Torture Their Young', but let's hope that next time Biffy Clyro deliver something it will really scare the Travis fans.

Olly Thomas **6**



LUKE SLATER
Alright On Top
(MUTE)

Outrageously good electro-pop romp

Life is all about finding your niche. And, after five albums of intermittently great techno jiggery-pokery, Luke Slater has settled on a quite stunning sound for 'Alright On Top'. You could call it electro-pop, but we're not talking cheap drum machines and one-finger synth riffs here. Rather, we're talking solid, meaty tracks powered by a fierce, fuzzy energy that Slater contains between the cleanest of clean lines. If it is electro-pop, it's electro-pop of a consistent quality not heard since DJ Hell's rather more restrained 'Munich Machine'.

From thundering opener 'Nothing At All' through to pulsing finale 'Doctor Of Divinity', Slater never loses the momentum, easing through the Teutonic-pop gears like Michael Schumacher. Really, you need this in your life.

Tony Naylor **8**

DOWN
Down II: A Bustle In Your Hedgerow (ELEKTRA)

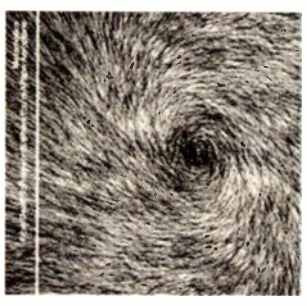
Malevolent New Orleans voodoo grunge

A few years ago, Harmony Korine's hand-picked soundtrack to his directorial debut *Gummo* spelt out a new, fucked-up sound for the Deep South – a sludgy, doom-filled collision of black metal and stoner madness that proved America's white trash doesn't just listen to Billy Ray Cyrus. Now Down, a band of pill-popping gun-obsessives led by Pantera frontman Phil Anselmo are here to update the formula.

Eyes fixed glassily in the distance, the five roar through the likes of 'Lysergik Funeral Procession' like the devil waving the conductor's baton. There's depth too: the brooding, desolate blues of 'Where I'm Going' could easily squeeze onto the new Queens Of The Stone Age album.

Bad attitude. Bad drugs. Bad trip *Great* record

Louis Pattison **8**



METAMATICS
From Death To Passwords Where You're A Paper Aeroplane
(HYDROGEN DUKEBOX)

West Country laptopper's engaging mess

Armchair techno voyager Lee Norris makes the kind of manicured electronica which can nuzzle sleepily into your ear one minute, then jab a sonic spike into your eardrum when you least expect it. But on this, his fourth album, he favours the refined electro-pastoral sound montages and tumbling ambi-tech beats of Aphex at his most bright and accessible, or Orbital at their most mesmeric. Which means exquisitely beautiful laptop lullabies ('Byeway (Clan)'), or engagingly busy metallic scuttles like 'Colmic Zeus'. A few more spikes in the eardrum might have spiced up this all-too-pleasant musical picnic, but maybe Norris is happy whispering the sweetest of nothings

Stephen Dalton **6**

PET SHOP BOYS
Release (PARLOPHONE)

Pop legends fail to deliver. Very disappointing

To the casual observer, the Pet Shop Boys' career has been in decline since 1993's 'Very', but to fans it's business as usual. Defending 'Release' is less easy. It's their worst album to date.

Amid this ten-track jamboree of ill-advised guitar solos, excitement-free lyricism and sparse tuneage, there are stand-out songs. 'I Get Along' is a fuck-you anthem to a cheating ex in the style of Oasis, and 'Home And Dry' recalls the synth-rich, 'I Want A Dog'-esque flourish that carried the Pet Shop Boys through seven albums. Elsewhere, however, things fall apart – particularly 'Love Is A Catastrophe''s attempt to emulate the spacious urban chill of The Smiths' 'Last Night I Dreamt That Somebody Loved Me'.

They're still the best band of the 20th century, but it's 2002 and the only band allowed to sound like a substandard Oasis are Oasis.

Peter Robinson **4**

SAVES THE DAY
Stay What You Are
(VAGRANT)

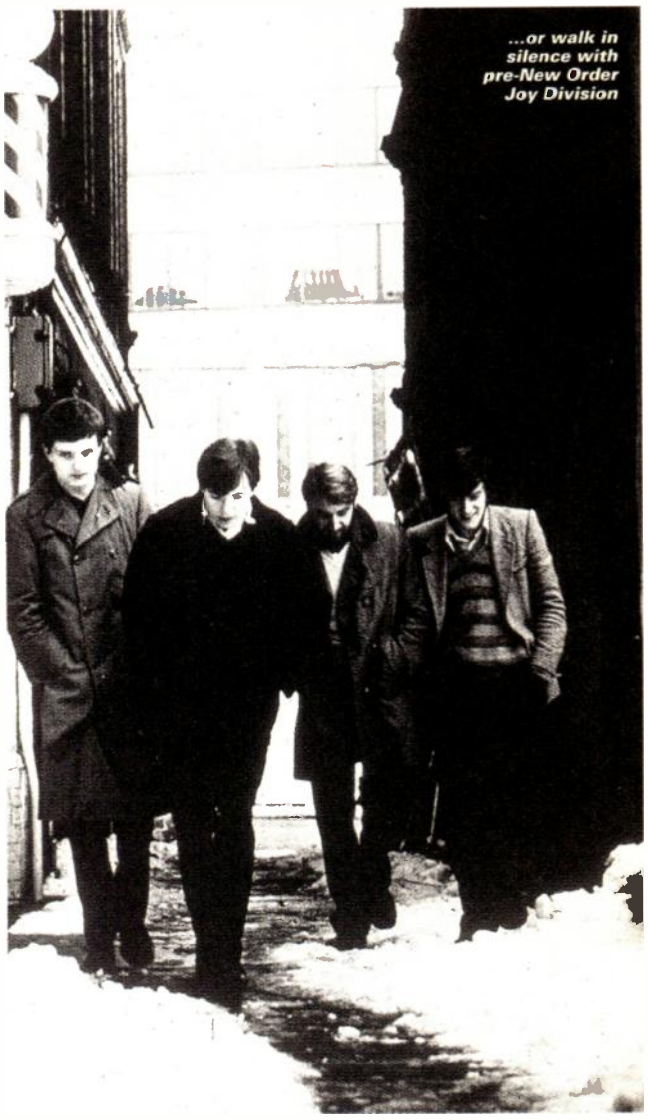
Power-pop disguised as emo

Let's get one thing straight. Emo is not a movement, it's a nuance. Which means that Saves The Day are not this week's champions of the genre, sobbing onto their single coil pick-ups in reflective misery. They're simply a decent enough power pop band whose singer has a high voice. It's an easy mistake to make.

That said, the New Jersey quartet are down with the general idea. The regular flow of melodies and blood-stained poetry will get into the arteries of anyone who's been broken-hearted or adolescent without the faculties to cope with emotional obstacles. If it gets too much, skip the bleary-eyed likes of 'Certain Tragedy' and head for the full-tilt rock prowess of 'At Your Funeral' with its double-edged claim that it will become *"the anthem of your underground"*. It's not an implausible proposition.

Darren Johns **7**

Madchester rave on, and on: relive the glory of the Mondays...



...or walk in silence with pre-New Order Joy Division

THE FACS OF LIFE

VARIOUS
24 Hour Party People OST (LONDON)

Soundtrack to the Factory Records story

Despite having Alan Partridge as Tony Wilson and the most unintentionally hilarious suicide scene ever, *24 Hour Party People* is the third greatest rock'n'roll story ever told. It's the tale of how a musical backwater in the northwest that no-one had noticed for 30 years became the beating heart and pulsating nads of British popular culture. Guns, death, drugs, money, celebration, whoredom and despair: it's essential viewing, the perfect date movie for the nostalgic E psychotic in your life.

The trouble with essential rock films, though, is that they tend to have inessential soundtracks. Fact is, if you know enough about Joy Division, New Order and Happy Mondays to want to watch the movie, you probably own everything on this record. It's basically three mini-compilations in one: 1) 'The Shortest Punk Album In The World... Ever!' ('Anarchy...', 'Ever Fallen In Love' and The Clash's quite-shit-actually 'Janie Jones'); 2) 'Shine Goes Nishin' In Madchester' (various mixes of the Mondays' 'Hallelujah' and '24 Hour Party People' and assorted rave warhorses from A Guy Called Gerald and 808 State for those sweaty-extras-going-wow shots); and 3) 'Joy Division: Christ, Weren't They Important!'.

Inevitably, it's Laughin' Ian and his survivors that dominate and it's their tracks which Factory newcomers will find most rewarding. The glistening 'Atmosphere', the pounding 'Transmission', the walk-like-a-scary-Egyptian 'She's Lost Control' and the ubiquitous 'Love Will Tear Us Apart' are culled from the pre-New Order days, while Barney and chums donate 'Blue Monday' and 'Temptation'. Oh, and the only two new tracks: a near-metal live version of 'New Dawn Fades' recorded in LA last year on which – tonight Matthew! – Moby will be Ian Curtis, and the Chemical Brothers-produced 'Here To Stay' which is New Orderish New Order doing a New Order song in the style of New Order. Those may be an added treat for Madchester virgins, but for the average Factory disciple they're hardly an incentive to purchase.

Basically, if the words 'The Other Two' already mean anything to you, don't bother. Otherwise superb.

Mark Beaumont **8**

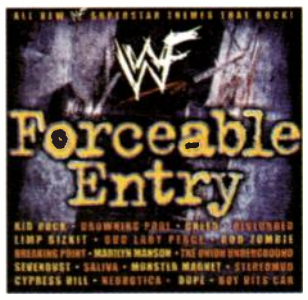
XINLISUPREME
Tomorrow Never Comes
(FATCAT SPLINTER SERIES)

Exhilarating Japanese noise

Not much is known about Xinlisupreme except that they come from Japan and – like their compatriot Merzbow – have boot leather for inner ears. This magnificent debut album mostly consists of a massive fucking racket: great crashing loops of programming, battered by a hundredweight of banshees on guitar. This fog of tinnitus does hide some imaginative electronica and oddly insistent melodies, like 'Kyoro' (think Alec Empire playing surf guitar) or the downright poppy single 'All You Need Is Love Is Not True'.

As a study in experimental noise, 'Tomorrow Never Comes' alternately recalls the heyday of the Jesus And Mary Chain, when no self-respecting tune came without a thick protective layer of feedback, or the majesty of Godspeed You Black Emperor!. A headache well worth having.

Kitty Empire **7**



VARIOUS
WWF: Forceable Entry
(COLUMBIA)

Grisly sports metal selection

Steroid-guzzling uber-jocks pounding their palms with their fists, adored by pigshit-thick white-trash hicks. Nu-metal'– such a cliché, innit?

'WWF: Forceable Entry' collects the theme tunes of the WWF's 18 biggest stars. And in doing so it says everything you need to know about the identity of modern American rock in 2002. Kid Rock. Limp Bizkit. Creed. Disturbed: the cast are all-American caricatures united in a depressingly unrefined machismo.

Thankfully, WWF's saving grace is its overblown pantomime So for every dull radio anthem (Creed's 'Young Grow Old') there's a grandly ludicrous glam epic (Marilyn Manson's 'The Beautiful People') or a dumbly fantastic pop song (Limp Bizkit's 'Rollin'').

A sign of the times, then. Rock is ugly, thick and greasy, and pretending it's going to kick your head in.

Louis Pattison **5**

REQ
Sketchbook (WARP)

Brighton crate-digger's third long-player

The Req manifesto reads: if it ain't broke, break it, then put it back together with a blindfold on. In principle it's not a bad one, but ex-Skint wild card Req's lo-fi incidentalisms are often as half-finished as they are half-cocked.

That's not to say 'Sketchbook''s effect isn't occasionally impressive. 'Colours' is a hypnotic, muffled music box loop that refuses any rhythmic help, while the dismembered pattern of 'Upstairs' taps into a darkside motif than runs throughout the album. You'll also find Req's fondness for traditional, Far Eastern tones and glugging basslines at every turn.

So what can you do to it? Dance? No. Chill out? Don't think so – its attic room eeriness puts paid to that. So let's appreciate it for what it is: skeletal eclecticism rooted in an appropriation of cold horror and nocturnal hip-hop. Novel, and a little unnerving.

Darren Johns **7**

NEIL YOUNG
Are You Passionate?
(REPRISE)

Album number 38. Not his best

When rock legends reach an age where the plaid of their shirt matches the plaid of their slippers, is passion inseparable from sentimentality? That's the real question posed by Neil Young's 38th album, a collection fixated on how smashing his wife and family are.

Here, Young is predominantly backed by Booker T & The MGs, as he attempts to soften up his grizzled electric style with '60s R&B influences. The results are shakily amiable – though his daughter must be mortified whenever she hears the drooling 'You're My Girl'.

Young's lack of consistency is a trademark, of course. Hence gung-ho September 11 tribute 'Let's Roll' is unfeasibly rotten, while Custer tribute 'Goin' Home' is his finest for years. *"It's just like old times"*, croaks Young, while Crazy Horse churn away deathlessly. And really, it's much better when it is.

John Mulvey **6**

DAT POLITICS
Plugs Plus
(CHICKS ON SPEED)

Joyous hypermelodic pop

There is a PhD thesis in 'Plugs Plus', the fourth album from Lille's laptop lunatics Dat Politics – endless chin-stroking scope, in fact, in working out quite how their teasing, torturing juxtaposition of glitch-skronk detritus, insane melodies and disembodied voices (often in the same song) produces such adrenalin rushes and varied emotional responses.

Helped here by such A-list acts as Matmos and Felix Kubin, 'Plugs Plus' should push Dat Politics to the forefront of the genre. They come into their own when (as in 'Pie' and 'Tout Bleu') they power off into the melodic middle-distance, redefining pop's parameters with such freewheeling abandon that you're simply left, grinning inanely, in their wake Like Black Francis, Aphex Twin and Kevin Shields, DP know that sweet melody sounds best slathered in noise.

Tony Naylor **8**

JAGA JAZZIST
A Livingroom Hush
(SMALLTOWN SUPERSOUND)

Scandinavian avant-lounge odyssey. Nice

Even the most jaded music fan would find it difficult to muster a weary sigh over a ten-piece jazz-electronica collective from Norway. Sure, if you've ever heard anything from Chicago's remarkably fertile experimental scene – Tortoise, Isotope 217, Chicago Underground Orchestra – little here will bring you out in a rash of shock. But shock has no place in the quiet world of 'A Livingroom Hush', a record that would rather revel in the subtle weave and play of, say, tuba and vibraphone than cause a scene.

And just when you imagine it blending a little *too* well with the space-age bachelor pad bubble of the aquarium, a little electronic static kicks in, creating a pristine balance between the plastic and the organic. Once again, background music is moving forward.

Victoria Segal **7**

PHOTOGRAPHY: JAYNE HOUGHTON/LFI

THE NME CRITICS SINGLES

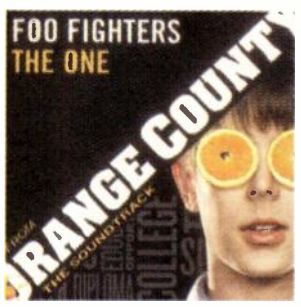
ALL SINGLES REVIEWED ARE RELEASED MONDAY APRIL 8, 2002. REVIEWED BY JOHN ROBINSON, TED KESSLER, JIM WIRTH, MAD DUDLEY, KITTY EMPIRE AND PETER ROBINSON

JAMES YORKSTON AND THE ATHLETES
The Lang Toun (DOMINO)

Every so often a record comes out of nowhere and electrifies you with its excellence. 'The Lang Toun' is one of those rare lightning bolts. A gently weird folk reverie that suggests a Celtic Smog fronting an understated Belle & Sebastian, this is not going to be on Yorkston's forthcoming album, so get your skates on. Yorkston comes from the same Scottish town that birthed some Beta Band members, so there's a context here. But the engrossing rural meandering of 'The Lang Toun' is more special than this pedigree suggests. And a thousand times more haunting than anything the New Acoustic Movement ever dreamed of. Mercury judges, are you listening? You should be. ***(KE)***

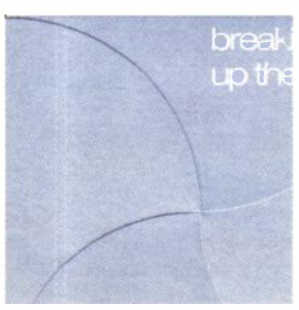
FOO FIGHTERS
The One (COLUMBIA)

Not just a clever title. In the Foos' infinite wisdom, they've made just one copy of this single available in each format (eg, one CD, one three-inch CD, one seven-inch, one ten-inch, one 12-inch and one MiniDisc) and you can only get hold of them through a weird competition. Which is a shame, because this single is totally brilliant, killing off any lingering suspicion that Dave Grohl only sells records because he used to be in Nirvana. 'The One' clocks in at under three minutes long, and rattles along with the customary combination of Cheap Trick melody, Andrew WK intensity and delusional punk-rock bravado and it's the best Foo Fighters single since 'This Is A Call'. Maybe you'll just have to buy the *Orange County* soundtrack, from where this is taken, instead... ***(JW)***



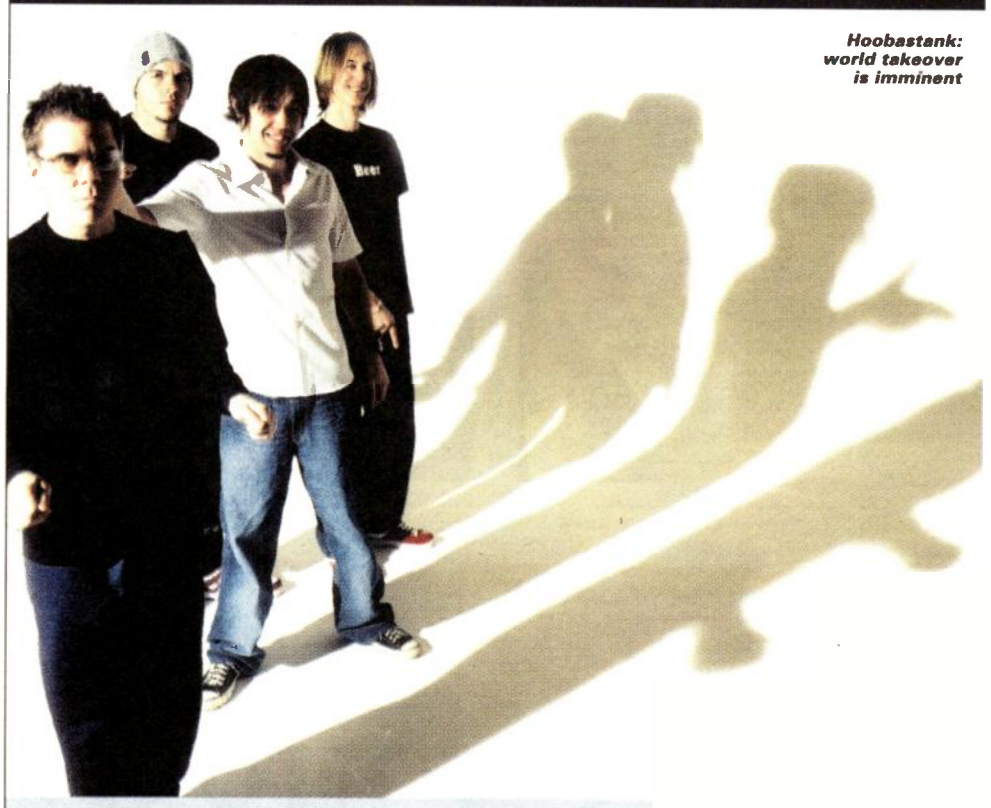
GARBAGE
Breaking Up The Girl (MUSHROOM)

In a world of sliding goalposts where no-one can be sure of anything anymore, at least Garbage have always been a constant. Their buffed AOR grunge, topped off by Shirley Manson's steely purrs, has long provided a safe port in pop's ever-changing seas. But who are this perky band, with their *"doot doot doo"*s and chugging pop-rock? Where's the electronically-enhanced dusk-rock? The goth-lite undertone? 'Breaking Up The Girl' sounds like Blondie after Deborah Harry learned to sing 'properly' (ie boringly). If Garbage were sleek before, now they are positively non-stick: politely plodding through the characterless guitar pop that will have been described as 'sunny' at whichever meeting we missed. ***(KE)***



PHOTOGRAPHY DEREK SANTINI

SINGLE OF THE WEEK

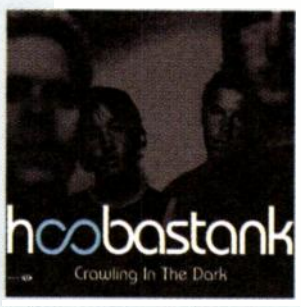


Hoobastank: world takeover is imminent

HOOBASTANK
Crawling In The Dark (MERCURY)

They're from the same town as Linkin Park! They're nu-metal with a crazy pop twist!! Their bassist is a Finnish-American called Markku Lappalainen!!! And within the next 12 months, they're going to take over the world and possibly the whole known universe. That's all really you need to know about Hoobastank and this single is as good a point of entry as any.

'Crawling In The Dark' is the kind of feisty rap-rock crunch that might just make these polite young men into the nu-metal Weezer. Gut-wrenching guitars, high angst, lashings of melodrama, it's all here – just executed in a concise and brilliantly thrilling manner. This music is the reason why Paul has left S Club 7 to join a metal band. They might make you do something similar. Scratch that, they *should* make you do something similar. ***(MD)***



PAY AS U GO CARTEL
Champagne Dance (SO URBAN)

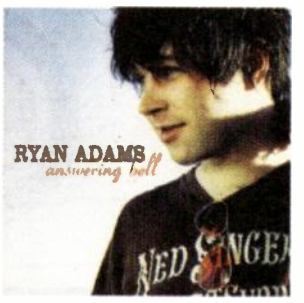
Wasn't UK garage meant to have petered out by now? Instead, it's a new month and here's a new garage white label launched straight into the Top Ten bullseye. And as east London's PAUG prove here, it's a musical form that's evolving at a rate of knots, recalling the pioneering early days of hip-hop. 'Champagne Dance' cements the reputation the Cartel earned with last year's anthemic 'Know We' single as the most musically ambitious of all the crews currently in circulation. Snatches of ragga, hip-hop and even a bleep of drum'n'bass dive aboard PAUG's 220bpm train as it heads towards a night of exhilarating excess. If you want to know what – must we? – 'urban' London sounds like without actually having to go there, buy this. ***(TK)***

THE CHARLATANS
You're So Pretty – We're So Pretty (UNIVERSAL)

Out with the old organ, then. Times are a-changing in The Charlatans' camp, as the plucky northerners cast off the influence of the great lyricist and visionary Bob Dylan in order to more easily take on the influence of a new great lyricist and visionary, Jamiroquai. Oh yes, indeed. If you've seen the film *Fearless*, where Jeff Bridges escapes dying in a plane crash, and thereafter does some very dangerous things because he's no longer afraid of anything, then you can imagine this record. Having weathered some pretty dangerous stuff, The Charlatans now decide to get down and get funky. Now, no-one ever said this was a lucky band. But this time, hey, they've got away with it. ***(JR)***

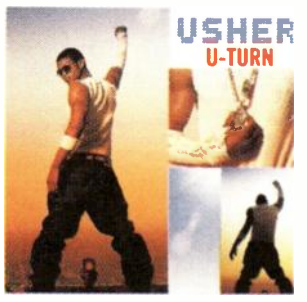
RYAN ADAMS
Answering Bell (MERCURY)

Everybody's frappuccino studboy, the former Whiskeytown frontman is God's gift to people who like to listen to music while they read the Sunday papers. A slowed down version of the Jackson Five's 'I Want You Back' or – perhaps more accurately – 'The Weight' by The Band with no noticeable changes, 'Answering Bell' has the Morrissey-loving songster hanging endlessly on the end of the telephone waiting for you to pick up. And it's nice. Like Travis are nice, like sunshine is nice – nice in the kind of non-committal, unchallenging way that makes it impossible to hate Adams even though he's stabbing rock'n'roll in the eye with a sharp pair of scissors every time he flicks his acoustic guitar. Coming soon to a Starbucks near you. ***(JW)***



USHER
U-Turn (ARISTA)

The dance song has a long and largely awful history. With the exception of the excellently dangerous 'Let's Twist Again' – which saw a distant generation stagger into doctors' offices with slipped discs – they are generally shit, even if Kylie owes her career to one. It wasn't a prescribed move, but 'The Locomotion' still makes La Minogue curl up into a passive-aggressive foetal ball. The latest tune designed to exhibit how cack-footed and gullible the partaker is, is teenie delight Usher's 'U-Turn'. Paying due homage to Jacko's moonwalk and the R&B smoothie Bobby Brown, it boasts some slinky Jermaine Dupri production work. This immediately elevates the U-Turn above, say, the Macarena. But, sadly, not Bob The Builder's version of 'Mambo No 5'. ***(KE)***

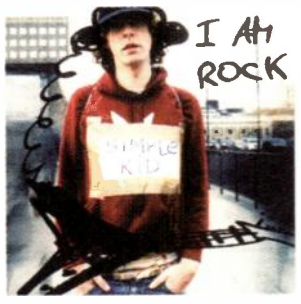


ELVIS COSTELLO
Tear Off Your Own Head (It's A Doll Revolution) (MERCURY)

Well, he's the critically lauded singer-songwriter, he can call it what he likes... Something of a return to form for Elvis here, even if it is a bit hard to tell exactly what he means, as the man most likely to be found collaborating with someone unlikely gets back to basics. If you are perhaps a member of the younger generation, it might be worth running over what these basics are, exactly, and they are these: this is a short, sharp and melodic pop song such as Elvis and his Attractions patented in the late-1970s, because he's realised that he's done too many slow ones recently. Good idea and everything and all quite nice. But still don't know what you're on about. ***(JR)***

SIMPLE KID
I Am Rock (FIERCE PANDA)

Bisexual rock'n'roll made by a young man with a deeply regrettable glitter-pop past (in fact, he's so ashamed he won't even tell us his name in case we link it to the – ahem – 'Offending' combo), but this long shot at musical redemption is well worth sniffing out. *"If you play guitar, mother says you can wear frocks"*, purrs Simple Kid like Brett Anderson on housing benefit. Meanwhile, in the background, a ramshackle assortment of cheaply recorded bleeps and Marc Bolan karaoke backing tapes whirr dizzily. He won't fool the children of the revolution, but he'll give it his best shot. ***(JW)***



S CLUB JUNIORS
One Step Closer (POLYDOR)

Pure proper happy ace pop music has sort of died on its arse in the past year, what with spurious garage influences all over the place and Steps clearing off. Who can save us? The pop A-Team: Simon Fuller, Cathy Dennis, the producers behind East 17, and the pop whizzes responsible for the *Pop Idol* theme. Their plan? Invent freefalling hunk of perfect pop and have it fronted by eight 11 to 13-year-olds who want to be S Club 7 when they grow up. They'll have split up and done a reunion tour by the time they're 18, meaning that they can go to university: so everyone's a winner, and pop is saved! ***(PR)***

BOEDEKKA
Lazybones (THINGS TO COME)

In more enlightened times, this sultry psychedelic epic would be dismissed as lumpen retro tosh more worthy of pity than contempt. Sadly, with the shortage of workable British underground music, Londoners Boedekka are being flagged up as the new Oasis and we are obliged by British law to think of something a little more positive to say. So if Liam Gallagher had a pathetic fixation with Paul McCartney rather than John Lennon, he would make records a bit like 'Lazybones'. Flying the flag for old-skool indie which sounds like The Beatles, then. Bloody yawn. ***(JW)***

ANASTACIA
One Day In Your Life (EPIC)

Life must be frustrating if you're Anastacia. For instance, one minute you're belting out song after song like some breathtaking combination of Elton John and Vic Reeves' cabaret singer. And that's just the physical resemblance. Then the next thing you know, a song by the name of 'One Day In Your Life' arrives which is so *close* to being an absolute disco anthem but, lacking a drum machine, so far from the end of that rainbow, that you must just feel like flinging aside your big hat and packing it all in to go and work in a sausage factory, or something instead. Oh well. ***(PR)***

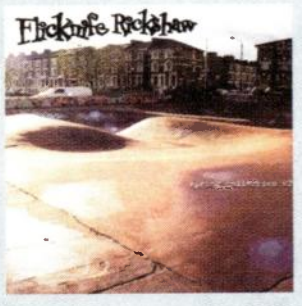
REUBEN
Scared Of The Police (BOSSMUSIC)

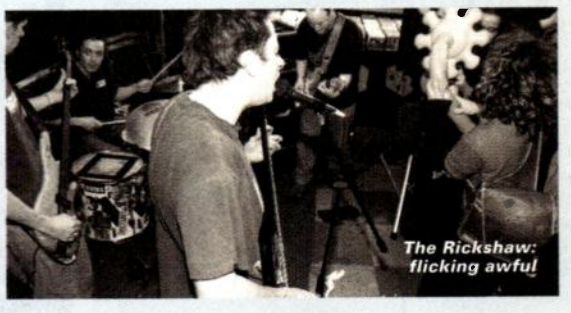
Up until now, Reuben have chiefly been known as the name on the T-shirts worn by Hundred Reasons. They've had one tune out before, on the Fierce Panda 'Mosh'N'Go' compilation, which put them in the excellent company of Jimmy Eat World and (again) the Reasons, their Aldershot homeboys. 'Scared Of The Police' is a simple, spiky and surprisingly melodic list of singer Jamie's legitimate fears – police truncheons, the inexplicable anger of a friend – set to an irresistibly grungy riff. If they carry on like this, those T-shirts will soon be on every bouncing torso in the land. ***(KE)***

D*NOTE
Shed My Skin (C4 RECORDINGS)

One of those songs on which the production is so overwhelmingly, well, pleasant really, that what is actually being sung sails over one's head like higher mathematics. *"Gonna shed my skin and walk away"*, sings vocalist Anita Kelsey. She might as well be saying *"I killed them. Then buried them in the allotment"*, because listeners would still be preoccupied wondering what car advert they'd heard it on. Whatever, something of a return for the formerly jazz-obsessed Matt Winn – he who effectively is the D. Having ditched the sounds of the Village, he now reclines by the pool of chillage. ***(JR)***

WORST SINGLE OF THE WEEK

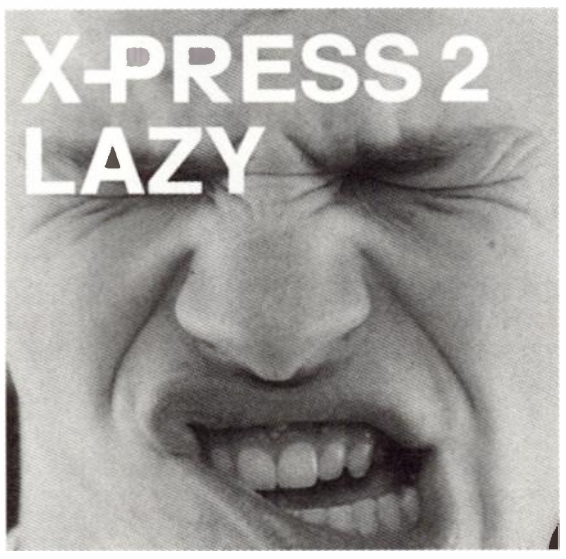




FLICKNIFE RICKSHAW
Spring Collection 02 (YASSABA)

Formed around members of The Flying Medallions, who were a very impressive if sadly short-lived south London nine-piece theatrical punk troupe, Flicknife Rickshaw unfortunately seem to have inherited all of the punk, but none of the theatre or impressiveness of that band. Singer Alex Johnson bawls artlessly over the first track 'Crack Whore Strip', old riffs are pointlessly reprised, and the whole desperately incompetent racket makes Mower sound like Derek And The Dominoes. You are Carter The Unstoppable Sex Machine, only worse, and I claim my Steve Lamacq. ***(JR)***

X-PRESS YOURSELF



X-PRESS 2
Lazy

- The highlight of X-Press 2's much-lauded DJ-ing sets finally gets a release
- As well as being a club anthem in the truest sense, Lazy, with a stunning vocal performance from ex Talking Head David Byrne, is also a bona fide pop classic
- CD features the original and edited versions of the track plus a stunning Norman Cook remix and the Lazy Enhanced Video

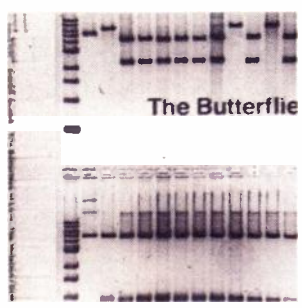
WHATEVER TURNS YOU ON Virgin megastores

THE SHINS
Know Your Onion! (SUB POP)

Albuquerque's Shins are currently creating a stir Stateside with their breezy retro pop. And so their 'Oh Inverted World' album of last year will soon be re-released by Sub Pop, who might have found the band to make their name worth something again. The Shins certainly know their onions. This starry-eyed single sounds like The Kinks played by the Elephant Six collective. Translated, that means they rip off Ray Davies something rotten, but swathe the booty in bright Beach Boys harmonies. It recalls the gentle underground of the Olivia Tremor Control, but with bags more ambition. Smart. ***(KE)***

THE BUTTERFLIES OF LOVE
The Mutation/Crazy Mad (FORTUNA POP)

Doleful, languorous and jingling, 'The Mutation' is a little slip of a song that once heard, winnows its way into your inner life like a faded memory. *"Come on baby"*, intones one of the two Greene brothers around whom Connecticut's semi-obscure Butterflies Of Love flutter, *"let's do the mutation"*. What sort of a dance step is it? There aren't any instructions, but we imagine it's like The Velvet Underground slowly shuffling cheek-to-cheek at a funeral. The double A-side, meanwhile, is the sort of soul-country lope that wouldn't sound out of place in a David Lynch movie. Sweet and very, very low. ***(KE)***



MUM&DAD
Kiss Of Death
(TWISTED NERVE)

Badly Drawn Boy's weird mates return from the moon with another oblique disc which sounds like it was made from molten copies of a Hawkwind album. 'Kiss Of Death' is a straightforward enough tale of lust and revenge as singer Clair Pearson finds herself murdered for cheating on her boyfriend while angry peasants pump car exhaust fumes into a Placebo factory somewhere behind her. It's grim, it's glowering, it's music for post-modern car crashes. Either that or it's Garbage playing silly arses. Kind of ruined it for you, haven't we. ***(JW)***

THE CINEMATIC ORCHESTRA
All That You Give
(NINJA TUNE)

It is, once again, a jazz thing. Based around the talents of one J Swinscoe, The Cinematic Orchestra are a group who cross fairly effortlessly between jazz and sample-based stuff, and do so with a refreshing lack of complete awfulness. Featuring Fontella Bass, who's the woman who sung the soul classic 'Rescue Me' in the '60s, this is effectively a fairly short elegy for her late husband, jazz fellow Lester Bowie, and all is moving strings and harp. As the Bass voice does its husky but still powerful thing, one can feel oneself slowly getting hip to their trip-hop. ***(JR)***

TWELVES

THE WEEK'S HOTTEST WHITE LABELS REVIEWED BY LOUIS PATTISON

BUS
Westen
(SCAPE)
Hey! Berlin microhouse! It's the hot new sound of now! Well, alright, no, it's not, but this really is a tremendously good record. This is essentially the bare bones of dub reggae, the musical form stripped clean of culture and context – but if 'Westen' is totally minimal, it's anything but primitive. Rather, Bus men Daniel Meteo and Tom Thiel display a fascinating attention to detail, painting microscopic blips and fizzes over a cavernous landscape of mournful echoes.

EL-P
Deep Space 9mm
(DEF JUX)
In between producing Cannibal Ox's 'The Cold Vein' and working on tracks for ex-Rage Against The Machine frontman Zack de la Rocha's long-awaited solo album, ex-Company Flow man EL-P has been hard at work on his own solo statement. 'Deep Space 9mm' is a satisfyingly dark taster, a drone-led fuzz of paranoid hip-hop that feels like sandpaper scraped over exposed nerves, and finds the man reasserting his defiant underground position. *"Sign to Rawkus?"* he asks, apropos of nothing. *"I'd rather be mouth-fucked by Nazis unconscious."*

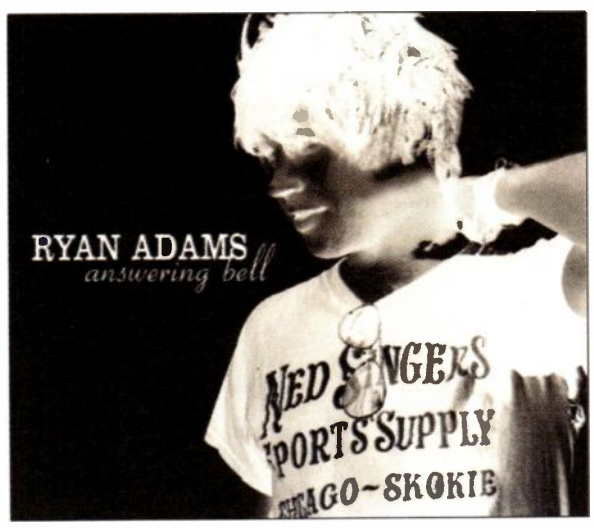
FREEFORM FIVE
Perspex Sex
(CLASSIC)
In the grand old spirit of throw-it-at-the-wall-and-see-what-sticks, 'Perspex Sex' moulds together Bollywood strings, fervent electro stabs and Latin samba rattle in one frightfully overloaded record of feverish disco maximalism. Sure, all this talk of *"fast cars, porno stars"* is very 2002 – but 'Perspex Sex' leaves absolutely nothing to the imagination. Behold, then, the *nouveau riche* electroclash: simply no sense of decorum, dah-ling.

COMPACT DISC JOCKEY
Can't Get You Out Of My 24hr Party
(LENNY'S RECORD SHOP)
Bootleg culture thundered overground at this year's Brit Awards, when Kylie's 'I Just Can't Get You Out Of My Head' morphed, beautifully, in and out of 'Blue Monday'. It's a warning that in six months' time,.this whole record-splicing shebang is going to be about as cool as karaoke. Still, we've got time for this – the bare bones of Kylie's hit with Johnny Vegas shouting over the top. Shit, sorry – apparently it's Shaun Ryder singing the Happy Mondays classic '24 Hour Party People'. Slightly hamfisted it may be, but you can't doubt this record's ruddy charm.

ONO
Open Your Box
(MIND TRAIN RECORDS)
The first in a series of techno-tweaked reissues, here, Yoko Ono's screechy 1970 original gets mixed into an orgasmic kickdrum furore by a shadowy New York underground producer. *"Open your legs!"* she cackles, as beats like rutting rhinos thump away in the background. *"Open your thighs!"* Not sexy, but not altogether bad, either.

SYPHON
Dirty Punk
(KILLER INSTINCT)
Out on the imprint of Gorillaz remixer and UK garage wunderkind Ed Case, 'Dirty Punk' is the sound of garage regressing to its drum'n'bass roots and pulling the whole sound back to the dark ages. Kind of pointless, if truth be told.

ANSWER TO THIS



RYAN ADAMS
Answering Bell

- Ryan Adams follows up last years excellent New York New York single with a second single to be taken from his universally acclaimed album Gold
- CD1 includes two bonus tracks Sweet Black Magic and The Bar Is A Beautiful Place, both previously available only on the first 20,000 copies of Gold
- CD2 is a limited edition digipack of live hits plus a fantastic interactive element featuring the video to New York New York

WHATEVER TURNS YOU ON Virgin megastores

Serj: "This one's about cute ickle fluffy kittens. Just kidding..."

NEW DISORDER

PHOTOGRAPHY: TINA KORHONEN

SOAD: great at screaming apocalypic metal, not so hot with beards

SYSTEM OF A DOWN
Birmingham Academy

Ever since the Twin Towers fell, the American psyche has been hungry for catharsis. Rock radio has undergone a kind of Orwellian self-censorship, cutting out the dissident voices and ramming the playlists with bands like Staind, Nickelback, and Creed – dull, pompous, self-indulgent Middle American creeps one and all, given *carte blanche* to lick their emotional wounds in public. As the world goes mad, culture goes as soft as a comfort blanket. Sleep tight, America, your government is in control.

There is, of course, one exception. On the morning of September 11, 2001, System Of A Down's second album 'Toxicity' hit Number One on the *Billboard* Chart. The work of four fearlessly mental LA-based Armenian-American dissidents with a soft spot for the back-to-nature environmental theories of American bogeyman Charles Manson and a healthy contempt for authority, it peeled back the gloss of Sunset Strip to reveal a blackened vein running all the way back to America's diseased core. SOAD rescheduled their European tour in the wake of September 11, citing 'political unrest' (at the time, they firmly believed they were being investigated by the CIA). Tonight, over seven months from its release, they bring 'Toxicity' to British shores for the first time. And it starts like this...

CRASH-CRASH-CRASH-CRASH! A rhythmic burst of death-metal chug that tumbles off the walls like breaking tsunami waves. CRASH-CRASH-CRASH-CRASH-CRASH-CRASH-CRASH! Frontman Serj Tankian – wild-eyed and devilishly-bearded, looking like a demented Cossack mystic – marches to the front of the stage, lifts a microphone to his lips, and hisses *"They're try'na build a prison!"* as the dense slaughterhouse thrash of 'Prison Song' grinds into life.

"All research and successful drug policy show that that treatment should be increased!" shrieks Tankian, bounding around the stage like he's dancing on hot coals, *"and law enforcement should be decreased, while abolishing mandatory minimum sentences!"* It's a song about the US government's Draconian zero-tolerance narcotics policy. Yeah, one of *those*. And it'd be unbearably pretentious, if it didn't sound so fucking incredible.

But that's System Of A Down all over. Their songs are terrifying visions of sky-rending apocalyptica – grinning kamikaze pilots with horses' heads ('Jet Pilot'), roaming militias of gun-toting child soldiers ('Deer Dance'), coke-ravaged Los Angeles starfuckers ('Psycho'), and fungus people that suck out your brains ('Sugar'). But even though they press-gang everything from fiddle-de-dee Armenian folk to skull-crushing Slayer-style psychometal to tempo-skipping wonder-prog into their mutating, malleable design, luckily, you only remember the fantastic moments.

Like a building-levelling 'Suite-Pee', which unexpectedly segues in and out of a totally serious and impassioned chorus of John Lennon's 'Give Peace A Chance'. Like a pious take on their airtime-hogging 'Chop Suey', where Tankian turns his eyes to heaven and plays out his crucified Messianic fantasies, part theatrical pantomime posturing, part Christian-baiting blasphemy. Or like that adrenaline-filled moment in 'Toxicity', where the roar of bassist Shavo Odadjian and guitarist Daron Malakian's instruments fall away, drummer John Dolmayan rings out a tense military crack on his snare drum, and Tankian bellows *"Disorder! Disorder! Disorder!"* like the sky is falling in, and devils are dancing around his shoes.

Oh, it's a faith thing, that's for sure. It *has* to be. Because there is no real logic to the SOAD design – but there is also no *faux*-meaningful stage banter, and no state-the-fucking-obvious political spoon-feeding, no cloying feel-my-pain bullshit and no simpering pussy-punk fashioneering. Nothing, in fact, but a simple, visceral screech of affirmation. And isn't that exactly what you want? A band that promise nothing, yet somehow, deliver everything?

Right now, System Of A Down are the most significant metal act since Slipknot. In time, they may become the most significant metal act since Metallica. Disorder, disorder, disorder: it's a song of the times, a sign of the times, the only slogan you need.

Louis Pattison

WEEZER
Manchester Apollo

Scratch the surface of an alternative guitar band and you'll find a Weezer fan. From Fred Durst to Tim Wheeler, Rivers Cuomo's godfathers of emo are one of the most cited influences around, and it's not difficult to see why.

In fact it's harder to believe that despite having been around for over ten years, Weezer have only managed to release three albums. For other bands those statistics might make filling an hour-and-a-half problematic. Not so with Weezer. They've got a back catalogue that means that tonight's show is wall-to-wall classics.

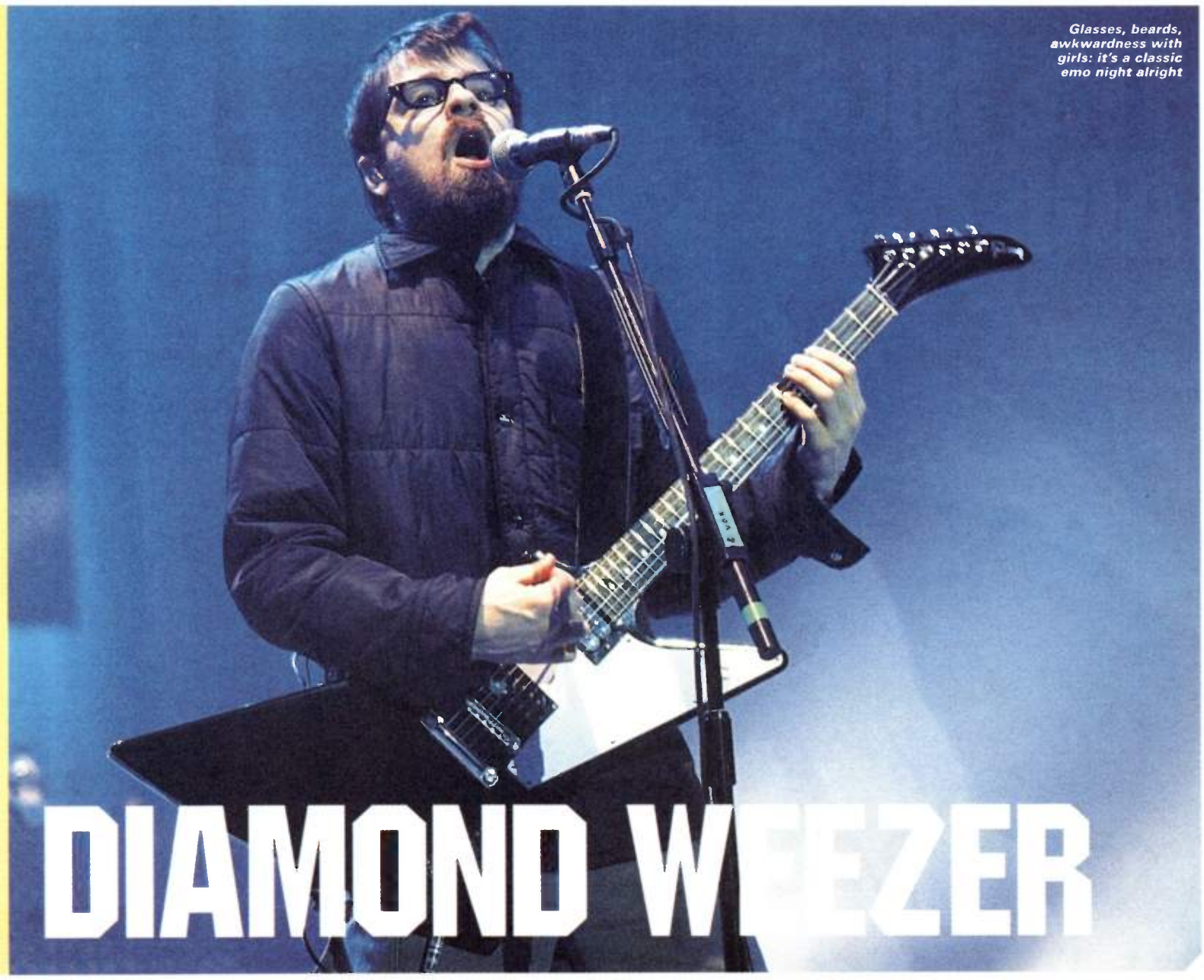
With Rivers rocking a wild beard-and-white-cardie ensemble that makes him look like the kind of nutter your parents always insisted you avoid, effortless slacker-punk anthems like 'Undone – The Sweater Song' and 'Surf Wax America' are thrashed out almost effortlessly. Meanwhile, 'Photograph' is submerged in doo-wops and melodies that most bands would kill to have written.

But Weezer are not resting on their laurels. Tonight, they debut a clutch of songs from their forthcoming new album, 'Dope Nose'. Reiterating their commitment to gorgeous harmonies and frazzled noise, 'Superstar' is a discordant punk wash; 'Burnt Jam' is beautifully stoned and packed with Johnny Marr-style guitar flourishes, while 'Modern Dukes' continues their flirtation with the kind of FM-rock soloing that MTV loves so much.

Surprisingly, for a band with a reputation for prickliness, tonight Weezer look like they're actually having fun. While for some that might damage their status as original emo pin-ups, it does involve lowering a giant, illuminated Spinal Tap-style 'W' amid a royal wedding explosion of confetti, contrarily dispatching 'Buddy Holly' with a five-minute coda of squalling feedback, before splaying their legs wide for a colossal 'Hash Pipe'.

When Weezer make even Ash seem like amateurs at this melodic noise-pop game, why anyone bothers with lightweight imitators like Wheatus seems beyond comprehension. After all, as their celebrity admirers know, the best stuff's right here.

Jim Alexander



Glasses, beards, awkwardness with girls: it's a classic emo night alright

SIX BY SEVEN
Paris Trabendo

Professor Gunther von Hagen's Body World exhibition in London is causing quite a stir. The former anatomist's collection of preserved, 'plastinated' corpses is being hailed by some as an artistic and scientific triumph, a taboo-shattering attempt to force mankind to deal with their own mortality. Then again, it's also being condemned as the kind of excuse for mainstream necrophilia that Jeffrey Dahmer would have dug. However, amid all the moral panic, the Church and the squeamish have overlooked a much bloodier spectacle that's currently on open display. For all those tendons and arteries and bones are a poor match for the flayed passion of Six By Seven. Watching Chris Olley turn himself inside out during the opening 'Another Love Song', listening to the caustic surges of guitar and keyboard, it's clear this dissection of love, life and rock'n'roll is just as visceral, just as physically precise as von Hagen's modern Frankensteining.

Tonight proves that if Six By Seven are gloriously old-school, as concerned with the emotional impact of rock'n'roll as they are with sheer, dynamic noise, they're also startlingly vital. It makes all that music that professes to be about rage and meaning and angst look like a tantrum on a dysfunctional school trip: it makes emo look as emotional as a hairgrip. (Rival Schools, bizarrely the support band tonight, look as passionate as Blue in comparison.)

As The Strokes are to *Pop Idol* – a proper, something-for-everyone, imagination-catching sign-of-the-times pop band – so Six By Seven are to the angst-rock hordes. Their grimy patina of experience, innate understanding of noise and acidic delivery mean that the quest for the sound of Guitar Britain really could have stopped with Olley's bile-spitting rampage through 'Caféteria Rats', the scabrous 'American Beer' or the fevered convulsions of 'Candlelight'. Live – and this is how it seems after the adrenaline-poisoning of the show has subsided, too – there's arguably not a British band to match them. You owe them your head, your heart and – why not? – all the viscera in between.

Victoria Segal

Gore blimey: Six By Seven strip themselves bare

PHOTOGRAPHY: ROGER SARGENT/JAMES LOOKER

MARIANNE FAITHFULL
London EC2 Barbican

Marianne Faithfull is famous for knowing other, more famous people. From her teenage dalliances in the 1960s with Mick, Keef and Brian to performing songs written for her by Beck, Blur and Pulp on her latest album 'Kissin' Time', the silver-haired hedonist has stretched her 15 minutes thinly across five decades.

That she can pack out a respectable venue such as the Barbican is not, sadly, a testament to Ms Faithfull's musical ability; indeed, it's the songs which largely ruin one's enjoyment of the evening. Mostly these are played in a spare, funky indie style and are roasted by Marianne's catarrhy rasp – the 'sexy' voice anyone gets after a lifetime puffing coffin nails. It's like watching *Ab Fab*'s Patsy doing karaoke, especially when her heel snaps and she falls midway through her suite of songs with New York guitar maestro Marc Ribot, or has make-up applied onstage by an assistant.

The bushy-bearded Will Oldham shuffles out for a couple of duets and it's lovely to hear someone else's voice, his cracked delivery provides welcome contrast to La Faithfull's fruity foghorn. Pulp arrive at the end to save the show from being a total disaster, transforming 'Sliding Through Life On Charm', the track Jarvis wrote for Faithfull, into one of their buoyant electro-rock wig-outs. The evening's highlight? A joke told to Marianne by an audience member. What do you call a sheep with no legs? A cloud.

Piers Martin

MOWER
London Camden Monarch

It's an unsavoury kind of night in Camden Town. Everything's dusted in cigarette ash. Pints taste a little too bitter, but sink just that little bit too fast. Five years ago, Britpop curled up and died here. But as towering Mower frontman Matt Motte yodels through 'Rest In Peace' – a 'Waterloo Sunset' for London dole scum – it's clear something familiar is stirring under that dusty Union Jack shroud.

Last year, after recording their debut album, Motte sacked his band and toured Britain with only a six-string for company. Now he's back, with a new three-piece band, and a new resolve.

With a manner that lies somewhere between the quirky awkwardness of his Transcopic label boss Graham Coxon and the wild-eyed howl of punk poet Billy Childish, Motte is all gawky affectation: nearly every song sees his geeky glasses sliding slowly down his nose, and at the final flourish, clattering to the floor at his feet. But while 'Na' and 'Mean Streets' gurn and chunder, all punk snottiness and brattish insouciance, they also stink wonderfully of the modern London experience – all stale beer and traffic fumes.

Sozzled set closer 'Drinking For Britain' sees the band tackling each other and crashing, in a pile of floundering limbs, over the drumkit. Crown 'em the new kings of London town: it was a particularly messy rebirth, but in Mower, the spirit of Britpop lives on.

Louis Pattison

BLANK SPACE
London Camden Dublin Castle

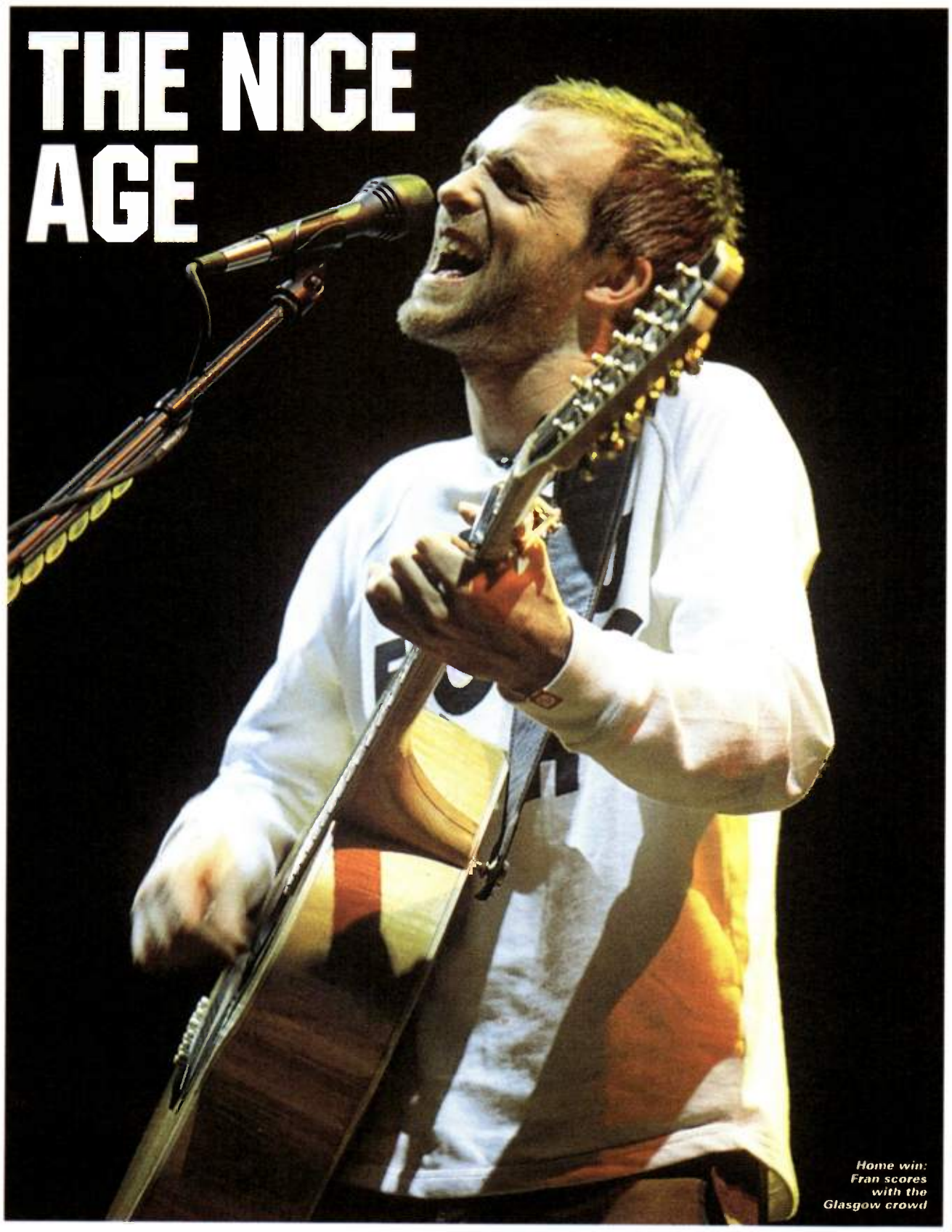
With his corkscrew hair, sky-rocketing voice, and a low-slung guitar taped with the words 'Rok Me', Blank Space frontman Alex Dew is the epitome of the School Of Ashcroft spiritual rock zealot.

His London-based foursome explode into life with an opening tune, 'Folk Hero Demise' that's all bloody grunge chords and dissonant screaming. Then, once your attention has been mugged, they head for the surreal plains of West Coast psychedelia and sunburst-rocking. 'Music For Ears Of Monsters' is a 'Sgt Pepper'-tilted epic that manfully supports its own indulgence, while the deceptively gentle 'My Days With The Astronauts' comes wrapped in layers of mystery and beauty. And burn-out ending 'Cracker' would be an instant poignant rock classic whatever era it emerged.

Bigger than time, Blank Space are the only British band currently capable of covering Neil Young's awesome 'Expecting To Fly' and doing it justice. Think Muse with none of the Queen and more of the Nina Simone, or wigged out Turin Brakes, and you'll be within radio contact of their galaxy. It's early days, but within a year they'll be levitating entire audiences.

Roger Morton

THE NICE AGE



Home win: Fran scores with the Glasgow crowd

TRAVIS
Glasgow SECC

Quash those qualms and stack those preconceptions neatly by the door, for tonight, doubters, Travis are The Invincible Band, a 24-carat pop machine forged from the inarguable, unstoppable power of the Top Tune.

The mechanics are impeccable. To your left, ladies and gentlemen, is Dougie Payne, the coconut-bonced bassist with the mostest. To your right, boys and girls, is fun-sized guitar god Andy Dunlop. In the middle, you'll find all-singing, all-scissor-kicking pop elf Fran Healy, while bringing up the rear (and providing that all-important beard element) is piston-packing drummer Neil Primrose. Solid. Reliable. Guaranteed not to date Amanda de Cadenet. They may not sport the spotty insouciance of The Strokes, but the Travis group dynamic is as essential to their success as their songs, of which, it should be stated, every one's a winner, baby (and that's no lie).

'All I Wanna Do Is Rock' surges with swollen-crotched promise, while both 'Sing' and the ineffably beautiful 'Writing To Reach You' lilt and sway like lovesick lap-dogs. Sincerity is a rare commodity in rock, but these homecoming heroes have it in huge, platinum-plated spades.

While 'Why Does It Always Rain On Me?' is dedicated to "all the mums", a curtain bearing childhood photos of the band appears in front of the stage during the deliciously woozy 'The Humpty Dumpty Love Song'. If this was Coldplay we'd be barfing up our sleeves. In Travis' woolly mitts, though, we're cooing like menopausal midwives.

As closer 'Happy' gambols and grins high above our heads and an emotional Fran tells us we're "the best fucking people in the world", we're left with a startling, but unshakeable realisation. Travis are beyond criticism. We may carp about their pretty Radio 2-approved songs and stifle sniggers at their housewife-friendly non-image, but Travis can – and will – withstand such petty snipery. They are the cockroaches of rock; a band whose very existence makes a mockery of the vagaries of fashion. As nu-metal continues to bore itself into early retirement, these enormo-talented popsmiths will be strumming until the four horsemen of the Apocalypse drag them, kicking and squealing, into the firmament.

The zeitgeist may be carried on the greasy shoulders of five cocksure New Yorkers but tonight, Travis posit a water-tight case for rock's heart being borne by four unassuming Elton John fans from Glasgow. Resistance, naturally, is useless.

Sarah Dempster

Andy demonstrates his one-handed playing technique

BACKSTAGE PASS...

IN THE DRESSING ROOM WITH TRAVIS

7.25pm Arriving backstage at the SECC, *NME* is appalled to spot a tramp in a tartan scarf. Before we can hand the poor sod 10p, we are informed that this shamblesome imposter is, in fact, none other than Travis' Andy Dunlop. It appears the guitarist is simply safeguarding his rock faculties against the elements. Oops.

7.51pm Dougie Payne slopes into the catering area in search of chocolate cake. Before he can discover that *NME* has snaffled the last of it, we ask the shaggily coiffured bassist if he's suffering from pre-gig nerves. "Beneath this calm exterior," he confides, "is a heaving mass of anxiety." He is, we decide, lying.

8.45pm Entering Travis' inner sanctum, we are shocked to discover Andy in a state of brazen near-nakedness. Like some crazy butterfly, the guitarist has burst forth from his Steptoe-like cocoon and is now cavorting in a pair of Lycra cycling shorts. It is a sobering sight. While drummer Neil Primrose swigs contentedly from a bottle of beer, Fran Healy explains what homecoming shows mean to him. "They're great," chirps the singer. "We always play that bit harder. It's basically giving your people the best show you possibly can."

9.03pm Travis bound onstage and launch, immediately, into 'Sing'. Glasgow, unable to deal with such ukelele-backed trad-rock excitement, spontaneously combusts.

11.10pm Post-gig, the backstage air is heavy with sweat, back-slapping and family-based reverie. Old women mingle with small children, distant uncles chat with rotund roadies and Andy's scarf is posing for pictures with excitable fans. "The next thing for Travis," announces a tired but buoyant Fran, "is some time off. We're gonna go away for five or six months and just get some living done."

"I think," he concludes with a smile, "we've earned it."

Sarah Dempster

...a mission to spread universal niceness, we presume

'Mirror mirror on the wall, who's the best guitarist of them all?'

Dougie shows Fran the world's smallest bass

PHOTOGRAPHY: ROGER SARGENT

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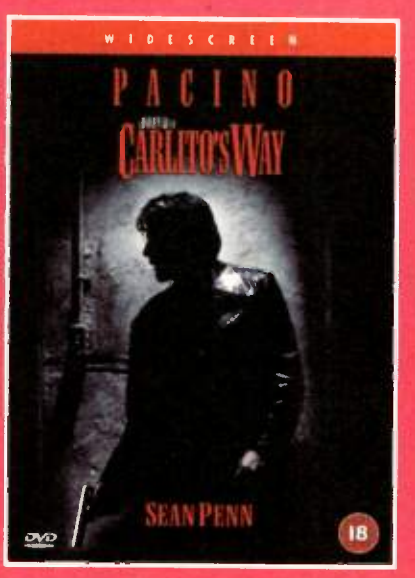

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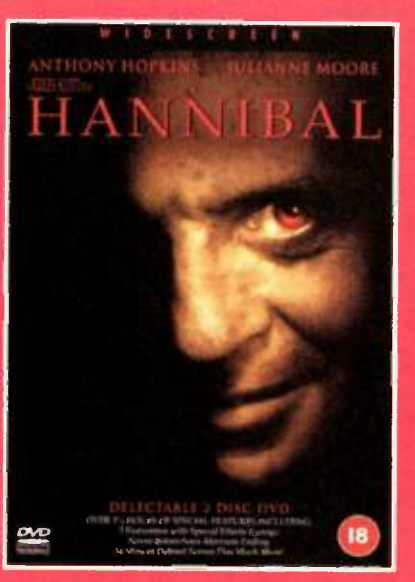

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DISPOSABLE HEROES

POP IDOL LIVE
London Wembley Arena

7.29pm Saturday night. No *Pop Idol* on the telly any more but, as per the great British misconception that Everyone Is A Winner, the final ten *Pop Idol* contestants will be providing an evening's entertainment here at Wembley.

7.34pm Look! It's Kate Thornton's mum!

7.35pm Oh. It's Nicki Chapman, tonight's host. In a leather dress.

7.37pm KORBEN, who made the fatal error of being gay *before* the *Pop Idol* final, bursts in and does Wham!'s 'Freedom'. His dancers have the seven deadly sins painted on their arses.

7.44pm JESSICA performs 'Papa Don't Preach' on a chair. It's a black chair, like in that Britney video. Except Jessica is not Britney.

7.48pm "Let's have a look at our favourite train driver!" yells Chapman. It's **AARON**, who shouts 'Walking In Memphis' and doesn't get any dancers. When *Pop Idol* goes on tour, all losers are equal. It's just some are more equal than others.

7.57pm After 'Son Of A Preacher Man', **LAURA** reveals herself to be "a TV presenter back home", the *Pop Idol* equivalent of that dinner party staple, "I'm writing a novel".

8.04pm In the absence of an eighth pair of dancers' cheeks, **HAYLEY** warns us against another deadly sin – over-singing – by example. Fittingly, she does this with an Anastacia song, blowing **ROSIE**'s dull-as-you-like performance off the stage.

8.09pm ZOE – who, we are led to believe, is 'At It' with Gareth – appears wearing a hat, a bit like Alicia Keys. Or a scarecrow. She has no dancers, but does 'Say A Little Prayer' anyway.

8.14pm It's **DARIUS**! 'It's Not Unusual' is fantastic, and Darius is the first loser not to look totally lost on this huge stage.

8.18pm GARETH GATES not so much steals the show as is given a getaway car and airtight alibi by Simons Fuller and Cowell. He appears from behind a screen swathed in dry ice, sings 'Unchained Melody', and duets with Zoe.

8.22pm Nicki witters something about having one of the best jobs in the world, because she gets to stand next to Gareth. Nicki should understand that there's a difference between standing next to somebody and having their cock in your mouth.

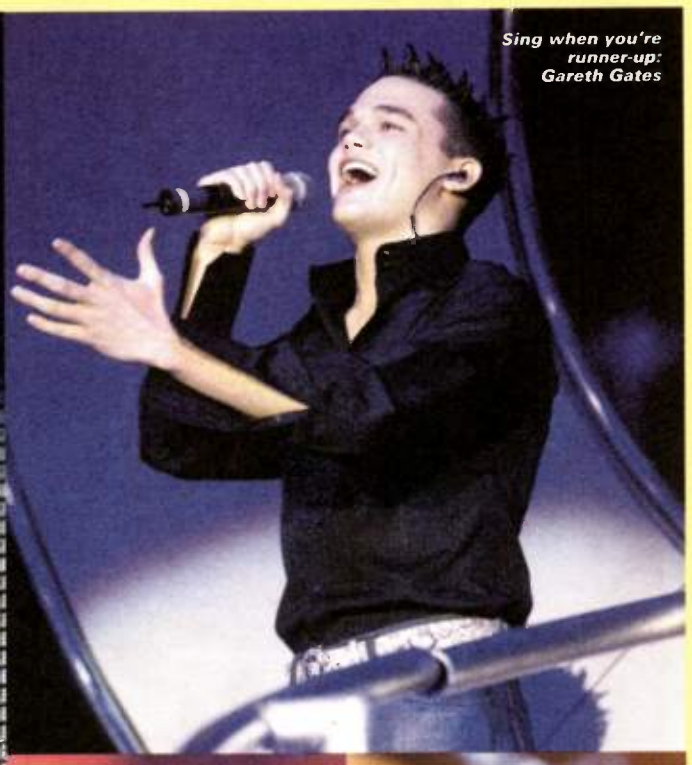
8.27pm WILL YOUNG – talented and naturally funny, and therefore not a proper pop star at all – does 'Evergreen'. Things explode. Will thanks us on behalf of himself and tonight's other stars. Thanks, and goodnight!

8.31pm Hang on. It's an interval. We're only halfway through!

9.00–10.00pm Time loses all meaning as each of the finalists hurl themselves into an abyss of songs so lacking in pop sensibility that *NME* wonders whether Slint have been recruited as tonight's musical directors. As he and the losers climax with 'My Way', Will looks forward to a career led by Simon Fuller, Svengali behind the Spice Girls and S Club 7. He should remember that Fuller was also the genius behind 21st Century Girls, Jimmy Ray and Next Of Kin. Who? Well, that's pop. A place where not everybody can be a winner.

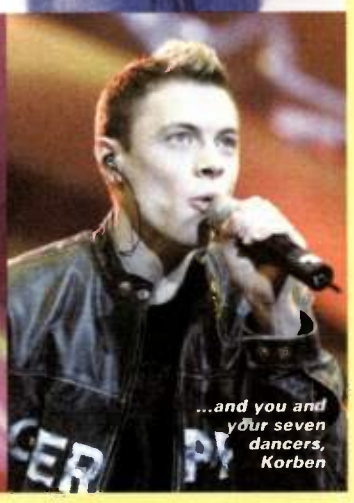
Peter Robinson

Will Young: "I'd like to thank Simon Cowell for these trousers"



Sing when you're runner-up: Gareth Gates

Taxi for Aaron...



...and you and your seven dancers, Korben

VEX RED
Bristol Fleece & Firkin

Let's get one thing straight. Aldershot's Vex Red are not – repeat not – a nu-metal band. Forget the Ross Robinson connection for a moment, and consider these facts. Singer-guitarist Terry Abbott will take the stage tonight barefoot, wearing a skinny tie, a hair-band and lots of make-up. Having draped his mic-stand in flowers and fairy lights, he'll play most of the gig with his eyes tightly shut. He'll also accuse us of being "a bunch of wild animals". These are not the actions of a Fred Durst wannabe.

Vex Red are in truth a vaguely gothic glam-metal band, and quite an excellent one at that. With two extraordinary singles and a solid Robinson-produced debut album under their belts, they arrive at this *NME* 5.0 show oozing confidence. Or rather, Abbott oozes confidence – because tonight, we barely notice that his band are there at all. Presumably, the Abbott-free instrumental 'Cause And Solution' is intended as a reminder.

The gig gets off to an amazing start, with the slow-burning opener 'Venom & Vision' segueing into 'Sleep Does Nothing For You'. *"You said you'd help me"*, screeches Abbott at its climax, repeating the words with a mixture of glowering rage and wide-eyed panic. It's mesmerising.

'Itch' is even better. As one of the best debut singles of 2001, it still offers the most conclusive proof yet of Vex Red's potential. To follow it, the band rip into 'Clone Jesus' and 'The Closest', mustering a ferocity barely hinted at on the recorded versions.

As with The Smashing Pumpkins and Nine Inch Nails, the searing angst in Vex Red's music can occasionally give way to outright pomposity, and their egotism certainly gets the better of them a few times tonight. 'Bully Me' aims to be an epic ballad, but ends up turgid and overblown. Likewise, the B-sides that follow it – 'Fast Cars' and 'Tired' – fall somewhat short of their mark. But they quickly recover, and recent single 'Can't Smile' manages to unite the sensitive goths in the audience with the beered-up moshers – a neat trick that hints at the complexity of this band's appeal.

Not a nu-metal, then. But very possibly the best new rock band in Britain.

Niall O'Keefe

Better Vex Red than no cred: Terry Abbott

PHOTOGRAPHY: REX FEATURES/ANDY WILLSHER

NICKELBACK
London Shepherds Bush Empire

For Nickelback, this is slumming it. Enormous in the States, nestled amid the *Pop Idol* chaff in the Top Ten here, these Canadians are clearly used to something a lot bigger.

Hence their stage set – a towering drum riser and two platforms from which the guitarists show off their fretwork like hairy, lethargic podium dancers. And if those Spinal Tap props seem out of place in these intimate surroundings, then their music – designed for bluster-filled stadium moments – isn't exactly at home here either.

Not that gravelly singer Chad Kroeger cares – he's too busy dishing out grateful homilies and bottled water. You suspect he'd rather it was loaves and fishes. Because, whether they're card-carrying Bible thumpers or not, Nickelback follow Creed in imbuing rock with some good Christian values and love-song lyrics that pledge their heart not to woman, but to Jesus.

So, with honest toil taking precedence over musical pyrotechnics, 'Too Bad' is slow-mo melancholia and hard-boiled riff hilarity, 'Hollywood' is sexless funk, and single 'How You Remind Me' is a precision-tooled anthemic globe-straddler that inspires whooping delirium in the faithful and is, naturally, utterly banal.

If you haven't heard it yet, savour your ignorance. With Nickelback soon to be ubiquitous, it won't last long.

Jim Alexander

SOLOMON
London EC2 Catch Bar

A style-mag-friendly Shoreditch bar is an unlikely venue in which to find a band in love with both the delicate jangle of cult '90s band Mazzy Star and the post-punk starkness of Joy Division. But then Solomon can't afford to be choosy about where they play – they're still without a deal, despite increasingly positive murmurings about their regular capital dates.

And it's instantly easy to see why they've gained so much praise – frontwoman Leila Ford is a total star, the raw gutsiness of PJ Harvey combined with the allure of a young Debbie Harry.

They've also, thankfully, got a clutch of instantly memorable songs – the insistent, harmonica-tinged 'Black Strap' silences the chattering classes, while 'One Thing Or Another' shows they can do pop songs too, albeit mournfully. But the undoubted highlight is the gutsy blues of current single 'Piano 1' (put out on their own Black Cat, White Cat label), which is dominated by Ford's purring vocals, both highly seductive and touchingly fragile: *"Your confidence bores the hell out of me/My idleness scares the hell out of me"*. Solomon may be in the wrong place, but it's no bad thing.

Alan Woodhouse

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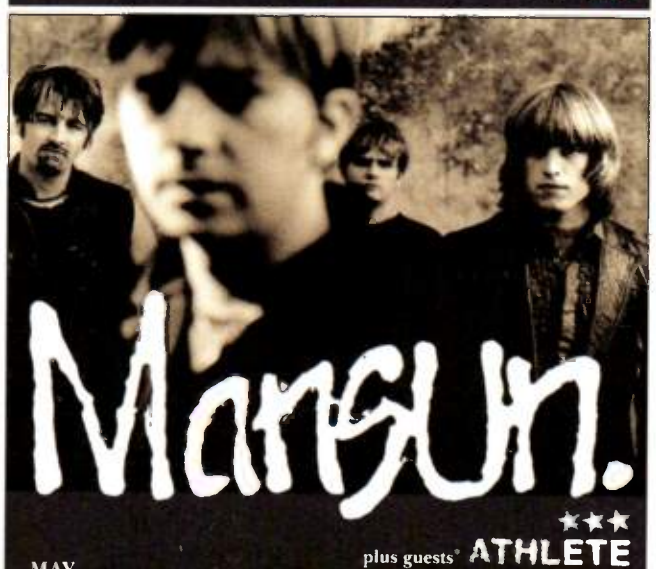

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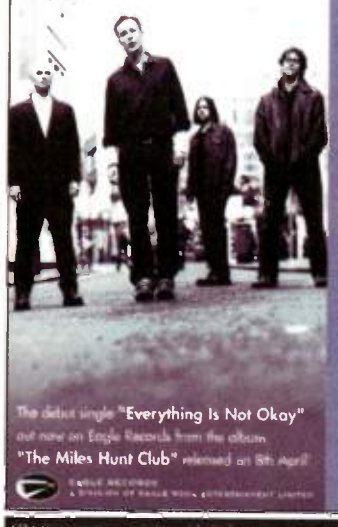

The debut single "Everything Is Not Okay" out now on Eagle Records from the album "The Miles Hunt Club" released on 8th April

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Fri	19	LEEDS COCKPIT	0113 245 5570
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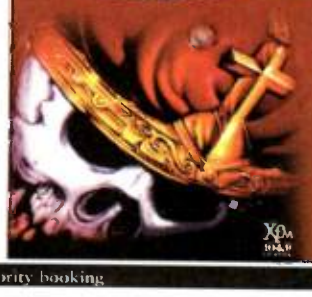

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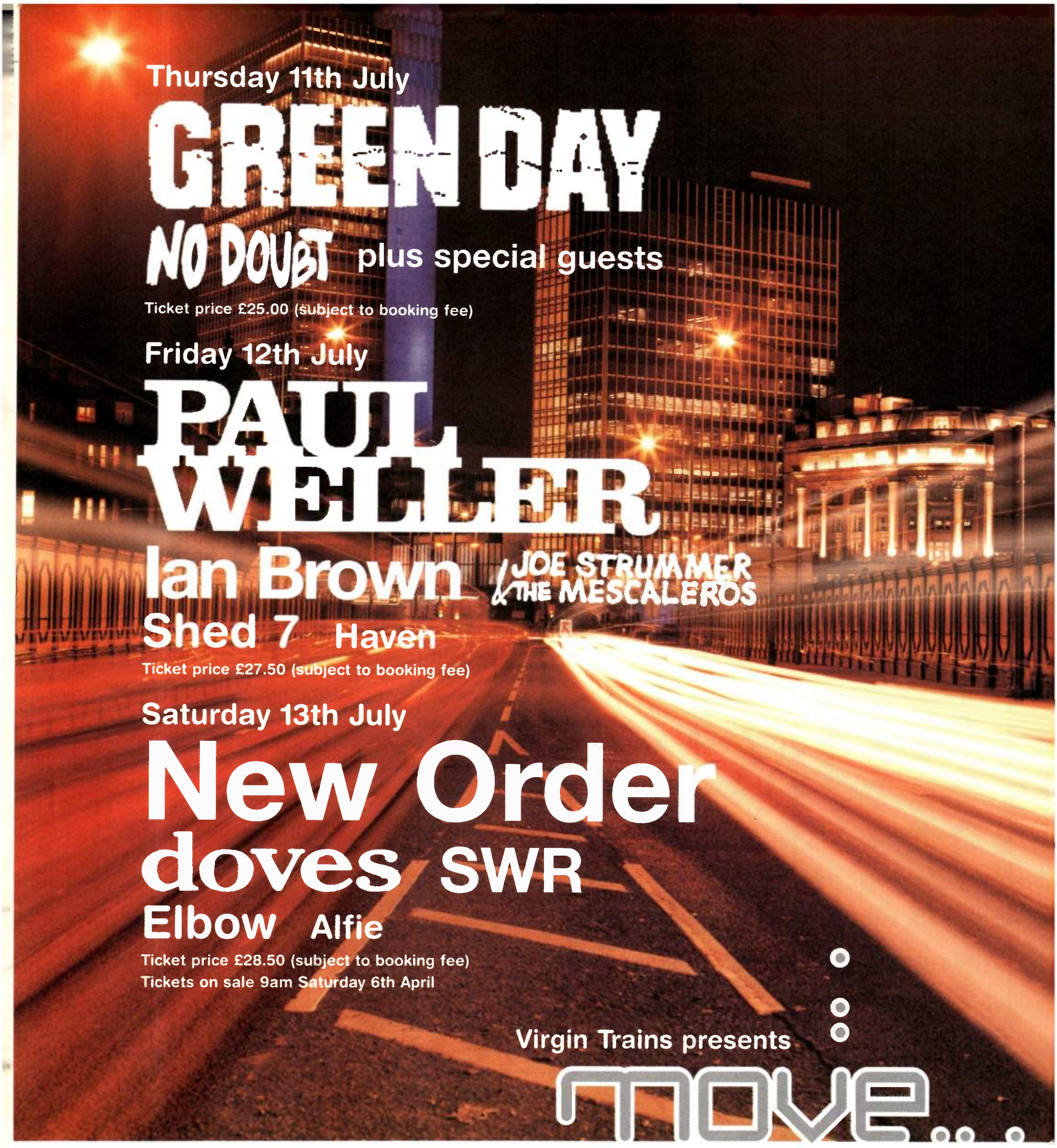

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Way Ahead Box Office **0161 237 5554**. NME Ticket Line **0870 1663663** **www.gigsandtours.com**

Virgin Megastore (Manchester and Liverpool). Royal Court Box Office (Liverpool)

No booking fees for cash purchases by personal callers to Lancashire County Cricket Club

Unreserved seating/pitch standing tickets available. Gates open 3.30pm. Subject to licence

SJM Concerts, MCD & Metropolis Music production

NME 5.0 · 105.4 Century · UNCUT · Manchester Evening News · Virgin trains

Saturday
25th May 2002

DONINGTON PARK

Tickets: £37.50 inc VAT (subject to booking fee)
Doors open: 9.00am Show starts: 11.00am
(subject to licence)

TICKETMASTER

OZZFEST TICKETLINE:
0870 6021 127 (24hrs)

Available by personal application at selected Virgin Megastores, Waitrose Stores, Blackwell's Bookshops, all Tower Records Stores and all usual agents

Buy online at www.ticketmaster.co.uk

NATIONAL COACH LINE
TEL: 0115 912 9120

Straight & Clear Channel Entertainment
by arrangement with Helter Skelter present

RED HOT CHILI PEPPERS

Wednesday 26th June
LONDON ARENA
Limeharbour, Isle of Dogs, E14 9TH

TICKETS ON SALE NOW

Tickets £22.50 available in advance from the box office at face value to personal callers or by post (please enclose s.a.e.)

also available from the box office 0207 538 1212
stargreen 0207 734 8932, www.stargreen.com
way ahead 0207 403 3331, ticketline 0207 434 2222
(subject to maximum booking fee of £2.50)

Metropolis Music presents

Metropolis Music, SJM Concerts and DF by arrangement with Helter Skelter present

JESUS JONES

MAY

14 NOTTINGHAM ROCK CITY
Tickets £23.50adv. from 0115 941 2544

15 GLASGOW CATHOUSE
Tickets £10 adv. from 0141 332 4400

16 NEWCASTLE NORTHUMBRIA
Tickets £8.50 adv. from 0191 261 2626

17 LIVERPOOL LOMAX 2
Tickets £10 adv. from 0151 256 5555

18 MANCHESTER UNIVERSITY
Tickets £10 adv. from 0161 832 1111

20 LEICESTER CHARLOTTE
Tickets £8.50 adv. from 0115 912 9000

21 BRISTOL FLEECE
Tickets £10 adv. from 0117 929 9000

22 BIRMINGHAM ACADEMY
Tickets £10 adv. from 0870 771 2000

23 LONDON ELECTRIC BALLROOM
Tickets £12.50 adv. from 020 7734 8932, 020 7403 3331, 020 7344 4040 plus usual agents

All tickets subject to booking fee
Buy online: www.gigsandtours.com

NEVER ENOUGH
- THE BEST OF JESUS JONES
OUT MAY 13TH

jimmy eat world

★ + guests
THE PROMISE RING May / June

May	25	GLASGOW BARROWLANDS £11.50 adv. from 0141 339 8383
	26	MANCHESTER ACADEMY £11.50 adv. from 0161 832 1111
	28	NOTTINGHAM ROCK CITY £11.50 adv. from 0115 958 8484
	29	BIRMINGHAM ACADEMY £11.50 adv. from 0870 771 2000
June	01	LONDON BRIXTON ACADEMY £12.50 adv. from 0870 771 2000, 020 7287 0932, 020 7734 8932

A METROPOLIS MUSIC, SJM CONCERTS AND DF CONCERTS PRESENTATION BY ARRANGEMENT WITH HELTER SKELTER
jimmyeatworld.com
The single 'The Middle' out now. The single 'Sweetness' out June 3rd
The album 'Jimmy Eat World' out now

NME 5.0

METROPOLIS MUSIC AND PCL BY ARRANGEMENT WITH CWL PRESENT

THE JON SPENCER BLUES EXPLOSION

PLUS THE (INTERNATIONAL) NOISE CONSPIRACY (SWEDEN)
+ THE YEAH YEAH YEAHS (USA)

APRIL

08 BRISTOL ACADEMY
TICKETS £13.00 ADV. FROM 0870 771 2000

09 GLASGOW Q.M.U
TICKETS £13.00 ADV. FROM 0870 601 0002

10 MAN[SOLD OUT]TER UNIVERSITY
TICKETS £13.00 ADV. FROM 0161 832 1111

11 BRIXTON ACADEMY
TICKETS £15.00 ADV. FROM 0870 771 2000
FROM CC HOTLINE: 020 7287 0932, STARGREEN: 020 7734 8932
WAY AHEAD: 020 7403 3331, TICKETMASTER: 020 7344 4040
PLUS USUAL AGENTS. TICKETS SUBJECT TO BOOKING FEE
BUY ONLINE:WWW.GIGSANDTOURS.COM

NEW SINGLE: "SHE SAID" RELEASED MARCH 25
NEW ALBUM: "PLASTIC FANG" RELEASED APRIL 08

WWW.MUTE.COM

XFM 104.9 LONDON

METROPOLIS MUSIC BY ARRANGEMENT WITH CHZ AGENCY PRESENT

THE VINES

PLUS SUPPORT
TUE 9TH [SOLD OUT] APRIL LONDON DINGWALLS
WED 10TH [SOLD OUT] APRIL LONDON ULU
SAT 13TH APRIL
OXFORD ZODIAC
TICKETS 7.00 ADV. FROM 01865 420 042
TICKETS SUBJECT TO BOOKING FEE
BUY ON-LINE:
WWW.GIGSANDTOURS.COM
THE NEW SINGLE 'HIGHLY EVOLVED' OUT 8TH APRIL ON HEAVENLY

Metropolis Music and DF Concerts by arrangement with GAA present

Wilco

plus Preston School of Industry

May

Sat 11 Glasgow QMU
Tickets 10.50 adv. from 0141 339 8383

Sun 12 Manchester University
Tickets 10.50 adv. from 0161 832 1111

Mon 13 London Astoria
Tickets £12.50 adv. from: 020 7344 4040
CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932
Way Ahead: 020 7403 3331 Rough Trade shops
(Neals Yd and Talbot Rd), Rhythm Records
(Camden) and selected HMV, Ticketmaster and
Tower Records throughout London and the S/E
Tickets subject to booking fee. www.gigsandtours.com

The stunning new album 'Yankee Hotel Foxtrot' out April 22

Metropolis Music, DF Concerts and SJM Concerts by arrangement with Helter Skelter present

THE BREEDERS

plus guests

Tuesday 28 May
BIRMINGHAM ACADEMY
£9.00 adv. from 0870 771 2000

Wednesday 29 May
GLASGOW Q.M.U
£10 adv. from 0141 339 8383

Thursday 30 May
MANCHESTER UNIVERSITY
£9 adv. from 0161 832 1111

Saturday 01 June
LONDON [SOLD OUT] MEAN FIDDLER

extra date due to demand
Sunday 02 June
LONDON ASTORIA 2
£10 adv. from 020 7344 4040, 020 7287 0932, 020 7734 8932, 020 7403 3331 plus usual agents

All tickets subject to booking fee.
Buy online www.gigsandtours.com

BUSTA RHYMES

THURSDAY 2ND MAY
CARLING APOLLO, HAMMERSMITH
£25 adv. Venue: 0870 606 3400, CC Hotline 020 7287 0932, Stargreen 020 7734 8932,
Way Ahead 020 7403 3331, Rough Trade shops (Neals Yd and Talbot Rd), Rhythm Records (Camden)
and selected HMV and Tower Records throughout London and the southeast.

SUNDAY 5TH MAY
WOLVERHAMPTON CIVIC HALL
£22.50 adv. Venue: 01902 552121, Credit Card Hotline: 0115 912 9000

All tickets subject to booking fee. Buy online www.gigsandtours.com
A METROPOLIS MUSIC PRESENTATION

LOW

plus guest
SHANNON WRIGHT

THURSDAY 25TH APRIL
LONDON SHEPHERDS BUSH EMPIRE

Tickets £12.00 adv. from 0870 771 2000
CC Hotline 020 7287 0932, Stargreen 020 7734 8932,
Way Ahead 020 7403 3331, Rough Trade shops
(Neals Yd and Talbot Rd), Rhythm Records
(Camden) and selected HMV, Ticketmaster
and Tower Records throughout
London and the S/E

Buy on-line: www.gigsandtours.com
All tickets subject to booking fee

A Metropolis Music presentation
by arrangement with The Agency

Metropolis Music by arrangement with LPO present

grant-lee phillips

Saturday 13th April
Doors 7pm - Onstage 8.15pm
LONDON SHEPHERDS BUSH EMPIRE
Tickets £12 adv. from 0870 771 2000, CC Hotline 020 7287 0932,
Stargreen 020 7734 8932, Way Ahead 020 7403 3331, Ticketmaster 020 7344 4040,
Rough Trade shops (Neals Yd and Talbot Rd), Rhythm Records (Camden) and selected HMV,
Ticketmaster and Tower Records throughout London and the southeast
All tickets subject to booking fee. Buy online www.gigsandtours.com

The new album 'Mobilize' out on April 1st on Cooking Vinyl
www.grantleephillips.com

Metropolis Music, SJM Concerts and DF Concerts
by arrangement with Primary Talent International present

lamb

Plus Guests **Telepopmusik** (all dates)
LHB & DJ's **Tom Middleton** (Cosmos) & **Simian Mobile Disco** (London only)

APRIL

Wed 03 GLASGOW QMU
Tickets £10.00 adv. from 0141 339 8383

Thu 04 SHEFFIELD LEADMILL
Tickets £10.00 adv. from 0845 300 4050

Fri 05 BRIXTON ACADEMY 8.00PM - 2.00AM
Tickets £15 adv. from 0870 771 2000, CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331
Rough Trade shops (Neals Yd and Talbot Rd) Rhythm Records
(Camden) and selected HMV, Ticketmaster and Tower Records
throughout London and the South East
Tickets subject to booking fee

Buy on-line: www.gigsandtours.com

metropolis music presents

LUKE

plus special guests

wednesday 10 april
93 feet east. london. 150 brick lane. e1
Tickets £10.00 adv. from CC Hotline: 020 7287 0932. Stargreen: 020 7734 8932
Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040 plus usual agents
All tickets subject to booking fee. Buy online www.gigsandtours.com
New Album - 'Alright On Top' released on Mute 8th April

NME 5.0

Exclusive live announcements and priority booking www.gigsandtours.com · wembleyTV.com - A New Live Music Experience

MEAN FIDDLER IN ASSOCIATION WITH PRIMARY TALENT INTERNATIONAL PRESENTS

ANTI POP CONSORTIUM

PLUS SPECIAL GUESTS new flesh

THURSDAY 30 MAY
MEAN FIDDLER
165 CHARING CROSS ROAD, WC2
DOORS 7PM - TICKETS £10 ADVANCE
24HR C/C HOTLINE: 020 7344 0044
OR BOOK ONLINE @ WWW.MEANFIDDLER.COM & WWW.TICKETMASTER.CO.UK
ALSO FROM STARGREEN 020 7734 8932. PLUS USUAL AGENTS
(SUBJ TO BKG FEE). NO BOOKING FEE WHEN PAYING IN CASH FROM ASTORIA BOX OFFICE,
CAMDEN TICKETSHOP AND ALL MEAN FIDDLER BOX OFFICES. INFO LINE: 020 8963 0940

NEW ALBUM OUT NOW
WWW.WARPRECORDS.COM

Mean Fiddler in association with Primary Talent International Presents

THE CINEMATIC ORCHESTRA
WITH FONTELLA BASS

PLUS GUESTS
Ross Allen
&
Eva 'The Kat'

Thursday 9th May
Hanover Grand
6 HANOVER STREET, LONDON W1
Tickets £10 adv. Doors 7pm
C/C HOTLINE: 020 7344 0044 (24hrs)
or book online @ www.meanfiddler.com & www.ticketmaster.co.uk
Also from Stargreen: 020 7734 8932, www.ticketmaster.co.uk
No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices. Info line: 020 8963 0940

The New Album 'Every Day' out May 13th
www.cinematicorchestra.com
www.ninjatune.net

Mean Fiddler presents

do make say think
& THE ROCK OF TRAVOLTA

tuesday 23 april
93 feet east
150 BRICK LANE, LONDON E1
Doors 7.30pm Tickets £8.50adv
24hr c/c hotline: 020 7344 0044
or book online @ www.meanfiddler.com
& www.ticketmaster.co.uk
Also from Stargreen 020 7734 8932,
plus usual agents (subject to booking fee).
No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices. Info line: 020 8963 0940.

New album & yet & yet out now on Constellation

MEAN FIDDLER in association with PROFILE ARTISTS presents

GRANDMASTER FLASH
new flesh
speedometer (live) deej a' la fu

TUESDAY 16TH APRIL
MEAN FIDDLER
165 CHARING CROSS RD, LONDON WC2
DOORS 8PM - 2AM TICKETS £10 ADV
C/C Hotline: 020 7344 0044 (24hrs)or book online @ www.meanfiddler.com
Also from Stargreen: 020 7734 8932, www.ticketmaster.co.uk (subject to booking fee).
No booking fee when paying in cash from Astoria box office,
Camden Ticketshop and all Mean Fiddler box offices. Info Line 020 8963 0940

MEAN FIDDLER & MELTING VINYL PRESENT

LE TIGRE
plus guests

May 28	NOTTINGHAM	The Social	0115 950 5078
29	GLASGOW	King Tuts	0141 339 8383
30	LEEDS	Joseph Wells	0113 245 5570
31	LONDON	Mean Fiddler	020 7344 0044
June 01	BRIGHTON	The Pavilion Theatre	01273 325 440

Tickets £9adv London / regional prices vary - check with box office (subject to booking fee)
Book online at www.meanfiddler.com / www.ticketmaster.co.uk / www.tickets-online.co.uk
The new album FEMINIST SWEEPSTAKES out now on CHICKS ON SPEED Records

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A MEAN FIDDLER PRESENTATION BY ARRANGEMENT WITH HELTER SKELTER

NEW ORDER

WITH SPECIAL GUESTS:
AIR
SUPER FURRY ANIMALS
ECHO & THE BUNNYMEN
DJ ARTHUR BAKER
PLUS MORE ACTS TO BE ANNOUNCED

FINSBURY PARK
LONDON N4
AN OPEN AIR SHOW

Sunday 9th June 2002
GATES OPEN 1PM

Tickets £32.50adv
(maximum booking fee £3.25)

24hr C/C Hotlines: 020 7344 0044 (London) 08701 500 044 (National)
Book online @ www.meanfiddler.com and www.ticketmaster.co.uk
Tickets also on sale at selected HMV stores and at Ticketmaster outlets in selected Virgin stores, Tower Records and Waitrose stores, plus usual agents. No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices.
SUBJECT TO LICENCE

Information line: 020 8963 0940 (Monday to Friday 10am - 6pm)
Recorded info line (24hrs): 09063 656 201 (calls cost 60p per minute)

NEW ORDER SINGLE 'HERE TO STAY' - RELEASED 15TH APRIL
'24 HOUR PARTY PEOPLE' SOUNDTRACK - RELEASED 8TH APRIL

XFM 104.9 LONDON

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DON'T BE AFRAID OF LOVE
THE AMAZING NEW ALBUM OUT NOW ON VINYL AND CD
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WWW.LOFIDELITYALLSTARS.CO.UK
WWW.SKINT.NET

TUES 9TH. ACADEMY / BIRMINGHAM	MON 15TH. CHARLOTTE / LEICESTER
WED 10TH. FLEECE / BRISTOL	TUES 16TH. ZODIAC / OXFORD
THURS 11TH. WEDGEWOOD ROOMS / PORTSMOUTH	WED 17TH. TJS / NEWPORT
FRI 12TH. OCEAN / LONDON (MTV 5 NIGHT STAND)	THURS 18TH. ROCK CITY / NOTTINGHAM
SAT 13TH. LEADMILL / SHEFFIELD	FRI 19TH. LOMAX / LIVERPOOL

ICKO MUSIC MANAGEMENT

METROPOLIS MUSIC PRESENTS

TwentySeven[27]
& D-U-N-E
16th April 2002*

LIVE@THE BORDRLINE, ORANGE YARD
MANETTE STREET off Charing Cross Road
Rescheduled date* Original ticket still valid

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barfly

barfly LONDON — info@barflyclub.com, 49 Chalk Farm Road, Camden London NW1, Info 24hrs (020 7691 4246)

Wed 3rd Apr **Reuben + The D4 + Scare Electric** (£4 adv)
Thu 4th Apr **Die So Fluid + Skurge + Harpies** (£4 adv)
Fri 5th Apr **Biofeld + Cargo + Skydiva** (£4 adv)
Sat 6th Mar **Seb Clarke + Limosine + Autopia** (£4 adv)
Mon 8th Apr **TYL + Vero + SLD** (£4 adv)
Tue 9th Apr *X-FM XPOSURE LIVE:* **The Bellrays + Millionaire + 90 Day Men** (£5 adv)

barfly @ The Spitz — info@barflyclub.com, Old Spitalfields Market, 109 Commercial Street, London E1

Tue 9th Apr **The Contra Band + Yours + Johnny Borrell** (£5 adv)
Doors 8.00pm

barfly ACOUSTIC — info@barflyclub.com, The Enterprise, 2 Haverstock Hill London NW3 (Chalk Farm tube)

Thu 4th Apr **Graham Hughes + Guest + Tlu + Davide** (£3)

barfly CARDIFF — cardiff.info@barflyclub.com, Kingsway, Cardiff, CF10 3FD, tel: 02920 677 658

Tue 9th Apr *BARFLY CARDIFF 1st BIRTHDAY WEEK feat:* **Six by Seven + British Sea Power** (£6 adv)

barfly SHEFFIELD — sheffield.info@barflyclub.com, NCPM, Paternoster Row, Sheffield S1 2QQ, Tel: 0114 220 3618

Fri 5th Apr **Gallon Drunk + Motherfuckers + The Wisconsin Death Trip** (£6/£5 adv) + MAGIC MONKEY DUST

Want the listings weekly? Just send a blank email to: listings@barflyclub.com
If you have any questions, you can send an email to: info@barflyclub.com

Advance tickets online at www.barflyclub.com or Ticket line 0870 907 0999

FOR TICKETS,
CALL THE 24-HOUR
NME TICKETLINE
ON 0870 1 663 663
OR VISIT
WWW.NME.COM

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from JAPAN

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with THE CHINKEES from US

April
04 Liverpool University Guild of Students Mount Pleasent
05 Sheffield The Corporation Milton St
06 Hartlepool The Studio Tower with 46 Itchy
07 Newcastle On Tyne Trillians Princess Square
08 Derby Spot Club with Capdown, Lightyear
10 Newport T.J's Clarence Place with Lightyear
11 Exeter Cavern Club Queens St with Lightyear
12 Harlow The Square Fourth Ave with Lightyear
13 London The Underworld CamdenHigh St with Lightyear
14 Brighton Concorde 2 Madeira Dve with Lightyear

TOTAL CONTACT
asianman@aol.com tvf@ukproject.com

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minutemanlive

APRIL

Friday 19th	BRISTOL Louisiana
Saturday 20th	BEDFORD Esquires
Monday 22nd	NORTHAMPTON Soundhaus
Thursday 23rd	LONDON 100 Club
Monday 29th	LEEDS Rocket
Tuesday 30th	LIVERPOOL Lomax

www.minutemanmusic.com

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MUSIC VENUE · BAR · CLUB

Be first to spot new talent each Sunday night

NEW BAND SHOWCASE

See 3 new bands perform 30 minutes each of original material & amongst this they will do a cover of the band being themed that night. Forthcoming nights include: Rolling Stones, Pixies, David Bowie, Bob Dylan, Ramones & The Beatles.

All bottles, house spirits & selected drafts £1.50 all night!!!

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INFO CONTACT ALEXES 020 7395 0799
Entrance £5/£4 with a flyer

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BRITAIN'S BEST AND BIGGEST GIG LIST. SEND YOUR DATES TO *NME* GIG GUIDE, 25TH FLOOR, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS. OR FAX THE INFO TO 020 7261 7718. OR EMAIL TO *GIGS@IPCMEDIA.COM*. TO ENSURE PUBLICATION, YOUR DATES SHOULD REACH US AT LEAST 14 DAYS BEFORE OUR COVER DATE. PLEASE SEND A TELEPHONE NUMBER FOR ALL VENUES WITH YOUR LISTINGS.

VISIT *NME*'S GIG SEARCH AT *HTTP://WWW.NME.COM*

WEDNESDAY 3

ABERDEEN Lava 01224 648000 **JJ Gilmour/Mercedes**
BIRMINGHAM Academy 2 0121 262 3000 **Miles Hunt Club**
BIRMINGHAM Hibernian 0121 471 1910 **Marina Del Ray/Red Sky**
BIRMINGHAM Old Railway 0121 333 6434 **Alpha 9/Apollo Creed/Harpies**
BIRMINGHAM Planet Ice 0121 693 2400 **Filtered**
BRIGHTON Concorde 2 01273 606460 **Michael Rose**
BRIGHTON Free Butt 01273 603974 **Gallon Drunk/Bemsha Swing**
BRISTOL Fleece & Firkin 0117 945 0996 **Ezio**
BRISTOL Old Duke 0117 927 7137 **Big Red Sofa**
CARDIFF Barfly 029 2066 7658 **Joya/Juniper/Wilmer**
CHELTENHAM Fish And Fiddle 01242 238001 **Intentions Of An Asteroid/Her Army/Shelby**
COLCHESTER Arts Centre 01206 500900 **The Music**
CREWE Limelight 01270 251929 **Danny Vaughn**
DERBY Victoria Inn 01332 740091 **Appleseed Cast/Cursive/Little Explorer/Four Chambered Vessel**
DUBLIN Ambassador Theatre 00 3531 872 7000 **Atomic Kitten**
DUDLEY JB's 01384 253597 **Gilby Clarke/Love/Hate**
DUDLEY Robin 1 01384 637747 **Soul Snakes/Capacity**
EDINBURGH Bongo Club 0131 558 7604 **Tyrant Lizard Kings/Maya29/Far From Out**
GLASGOW QMU 0141 334 4568 **Lamb/Telepopmusik**
GREATSTONE Seahorse 01797 362016 **Heroes**
GRIMSBY Spider's Web 01472 692670 **Lightyear/The Sicknotes**
HIGH WYCOMBE White Horse 01494 527672 **Reagan**
HULL Adelphi 01482 348216 **Bubble/Nutrajet**
LEEDS Brudenell Social Club 0113 243 5866 **The Butterflies Of Love/The 7 Inches/Static Waves/Chemistry Experiment**
LEEDS New Roscoe 0113 246 0778 **Starmancrow**
LIVERPOOL Cavern Club 0151 236 1964 **Billy Bob Thornton**
LONDON Aldgate East Spitz E1 020 7392 9032 **The Suffrajets**
LONDON Brixton Academy SW9 020 7771 2000 **Belle & Sebastian**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Reuben**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Archie/Primary/Mike Hyland**
LONDON Camden Jazz Café NW1 020 7916 6060 **Peter Green Splinter Group**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Diamond Dogs/Roller**
LONDON Croydon Cartoon 020 8239 1616 **Dog Bonfire/Warlock/Tears Of Aske**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Giddie/Ross Saunders/Saint Angel**
LONDON Islington Union Chapel N1 020 7226 1686 **Dave Kelly**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Great Blind Degree/Flack**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Kerouac/Byrne/Mean Vincent**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Corporation Blend/Breather/Fiel Garvie/O2BU**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Sokay/Nectar Internal/Taro/Penthouse**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Kinky Friedman/Billy Joe Shaver**
MANCHESTER Night And Day Café 0161 236 1822 **Green/Ransom**
NEWCASTLE Cluny 0191 230 4475 **B Movie Heroes/The Cheesemakers**
NEWCASTLE Trillians 0191 232 1619 **Sea Of Green/Marshan**
NORTHAMPTON Soundhaus 01604 250898 **The BellRays/Beachbuggy**
NOTTINGHAM Old Angel 0115 950 2303 **Earthtone 9**
READING Fez Club 0118 958 6839 **Halo/Scarlet Soho**
SHEFFIELD Barfly 0114 220 3618 **Warm/Ward C**
ST ALBANS Horn 01727 853143 **The View/Hush/Too Far Gone**
STOCKTON Georgian Theatre 01642 674115 **Kilkus**
STOURBRIDGE Rock Café 2000 01384 390918 **Week 13/Numb/Head Up**
WOLVERHAMPTON Civic Hall 01902 552121 **Garbage/Kelli Ali**

THURSDAY 4

ABERDEEN Drakes 01224 638866 **Bovine/Shatterhand**
ARBROATH Viewfield Hotel 01241 872446 **Four More Heroes**
BATH Moles 01225 404445 **The Butterflies Of Love/Chemistry Experiment/Milky Wimpshake**
BATH Porter Cellar Bar 01225 404445 **Rocket Goldstar**
BIRMINGHAM Hibernian 0121 471 1910 **The Mode**
BOURNEMOUTH Mister Smith's 01202 291617 **Aubrey Lemon/Exhibit A**
BRIGHTON Free Butt 01273 603974 **Billy Cat Fantastic**
BRISTOL Fleece & Firkin 0117 945 0996 **The Notwist/Bernhard Fleishmann**
BRISTOL Thekla 0117 929 3301 **Extern**
CAMBRIDGE Portland Arms 01223 357268 **Appleseed Cast/Cursive/CRS**
CARDIFF Barfly 029 2066 7658 **Neil Brocklebank**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Meanwhile Back In Communist Russia**
CHELTENHAM Boom Bar 01242 254320 **Biofeld/Cribabi/The Last Taxi**
DERBY Victoria Inn 01332 740091 **Halo/Scarlet Soho**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Melaton**
DUDLEY Robin 1 01384 637747 **Mike Sanchez**
EXETER Cavern Club 01392 495370 **Dead Inside/Tyler**
FOLKESTONE Gee's 01303 248262 **Feedback**
GILLINGHAM Beacon Court Tavern 01634 853186 **Blue Mantras/Whisper Kill**
GLASGOW Nice'n'Sleazy 0141 333 9637 **Hirameka Hi-Fi**
GLOUCESTER Guildhall Arts Centre 01452 505089 **Diamond Dogs**
LEEDS Joseph's Well 0113 203 1861 **Tom Hingley**
LEICESTER Charlotte 0116 255 3956 **Lightyear/Cock Ups**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Pinski Zoo/Blurt**
LONDON Aldgate East Spitz E1 020 7392 9032 **British Sea Power/Earl Brutus/Chimp**
LONDON Camden Dingwalls NW1 020 7267 1577 **Miles Hunt Club**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Types/26 Feet/The Cherry Reds**
LONDON Camden Electric Ballroom NW1 020 7485 9006 **The Agents**
LONDON Camden Jazz Café NW1 020 7916 6060 **Karen Matheson**
LONDON Camden Underworld NW1 020 7482 1932 **Gilby Clarke/Love/Hate**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **The Czars**
LONDON Greenwich Time Bar SE10 020 8305 9767 **Wheeler**
LONDON Hackney Ocean 2 E8 020 7314 2800 **Aquilina/Cookie**
LONDON Highbury Corner Garage N5 020 7607 1818 **Beachbuggy/The BellRays/The Candys**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Bushcraft/Jet Velour**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Dorp/The Barbs**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Scuba/Solar Republic**
LONDON Kingston Peel 020 8546 3516 **Lame Excuse/Complex GSL**
LONDON New Cross Amersham Arms SE14 020 8692 2047 **The Forlorn Hope/Subt Lemon/The Bass**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Horsepower**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Kosheen/Capitol K (*NME* 5.0 Show)**
LONDON Soho Sound W1 020 7287 1010 **Stoner**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Orishas/La Corte**
LONDON Walthamstow Standard E17 020 8503 2523 **Stray**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **TPITB/Delphin/Catalyst**
MANCHESTER Night And Day Café 0161 236 1822 **Transfiguration**
MANCHESTER Roadhouse 0161 228 1789 **Smirk/Catamite/Gunpowder Plot/Sparehead 3**
MANCHESTER University, Hop And Grape 0161 275 2930 **Bubble/Nutrajet**
MANCHESTER University, MDH 0161 275 2930 **Billy Bob Thornton**
NEWCASTLE Trillians 0191 232 1619 **Autonomy**
NEWPORT TJ's 01633 216608 **Earthtone 9/Waterdown/Fony**
NORTHAMPTON Soundhaus 01604 250898 **Reuben**
NOTTINGHAM Rock City 0115 941 2544 **Adema/Soil/Skindred**
OXFORD Zodiac 01865 420042 **Gallon Drunk/Dustball**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **MU330**
READING Club Bay 0118 950 9191 **Jackson's Corner/Pin Ups**
SHEFFIELD Barfly 0114 220 3618 **Half A Dog/Mantis/Herrod**
SHEFFIELD Foundry 0114 222 8777 **Pseudonym/Jav Heads**
SHEFFIELD Leadmill 0114 221 2828 **Lamb/Telepopmusik**
STOURBRIDGE Rock Café 2000 01384 390918 **Good Soul/Era**
SWINDON Victoria 01793 535713 **4Ft Fingers/Vext**
WINCHESTER Railway Inn 01962 867795 **Jupiter Few**
YORK Fibbers 01904 651250 **The Music**

FRIDAY 5

ABERDEEN Lava 01224 648000 **Kilkus**
ABINGDON Red Lion 01235 521128 **South Sea Company Prospectus**
BANBURY Hobson's Choice 01295 262611 **Autonomy**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **Singles/Judan**
BRADFORD Rio 01274 735549 **Gilby Clarke/Love/Hate**
BRIGHTON Free Butt 01273 603974 **Positive Force/Mark Anderson**
BRIGHTON Komedia 01273 647100 **Kinky Friedman/Billy Joe Shaver**
BRIGHTON Sallis Benney Theatre 01273 643010 **The (International) Noise Conspiracy/Looptroop**
CARDIFF Barfly 029 2066 7658 **The BellRays/Beachbuggy**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Scratch Perverts/Peshay**
CARDIFF Gretskys Bar 029 2022 4488 **Diamond Dogs**
CHELMSFORD Army & Navy 01245 354155 **Earthtone 9/Waterdown/Fony**
CHIPPING NORTON Theatre 01608 642350 **Szapora**
CREWE Limelight 01270 251929 **Ray Wilson**
DERBY Victoria Inn 01332 740091 **Miles Hunt Club**
DERRY Nerve Centre 028 7126 0562 **Gomez**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Haven**
DUDLEY Robin 1 01384 637747 **Peter Green Splinter Group**
EDINBURGH Corn Exchange 0131 228 2413 **Garbage/Kelli Ali**
GLASGOW Fury Murrys 0141 221 6511 **Minnesota Joe/D-Karts/Stardust**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **JJ Gilmour/Sleeping Prophets**
GLASGOW Nice'n'Sleazy 0141 333 9637 **Spleen**
GUILDFORD Plantation Café 01483 888119 **Careless**
HALIFAX Revival Bar 01422 322113 **Pure**
HEBDEN BRIDGE Trades Club 01422 845265 **Skinny Sumo**
HIGH WYCOMBE White Horse 01494 527672 **Vacant Stare/Shellshock/Trip**
HITCHIN Club 85 01462 432767 **Electric Sky**
HULL Adelphi 01482 348216 **Barnstormer**
LANCASTER Alex Nightclub 01524 32633 **Bubble/Nutrajet**
LEEDS Joseph's Well 0113 203 1861 **Mama Scuba**
LEICESTER Charlotte 0116 255 3956 **Wurlitzer/My Awesome Compilation/Beg To Differ/Kill For Suzy**
LEICESTER De Montfort University 0116 255 5576 **Kosheen/Capitol K**
LIVERPOOL Picket 0151 708 5318 **Painted Faces/Falling Calls/Loveland 1881**
LONDON Barbican Hall EC2 020 7638 8891 **Howie B/Jon Hassell/Basba Maal**
LONDON Brixton Academy SW9 020 7771 2000 **Lamb/Telepopmusik**
LONDON Brixton Windmill SW2 020 8671 0700 **Morning Star**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Blofeld/Cargo Cult/Sky Diva**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Free French/The Coronets/McDowell**
LONDON Camden Jazz Café NW1 020 7916 6060 **Jeff Lorber**
LONDON Camden Underworld NW1 020 7482 1932 **Inertia/Project X/E-Craft**
LONDON Camden Verge NW5 020 7485 2781 **Vast Gosling/Tethered Ape**
LONDON Charing Cross Borders WC2 020 7379 7319 **Cheyne Pride**
LONDON Charing Cross Road Astoria WC2 020 7434 0404 **Doves/The Music/The Vines (*NME* 5.0 Show)**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Allan Taylor/Daniel Rachel**
LONDON Charing Cross Road Spice Of Life WC2 020 7437 7013 **Us/James Thorn/Liam Moore**
LONDON Hackney Ocean 2 E8 020 7314 2800 **The Darkness/Elviss**
LONDON Highbury Corner Garage N5 020 7607 1818 **Geeky/Serena/Zero Star**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **The Lights! Alive!/Birdhouse/Cat On Form**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Zoon/Three Seconds To Fall/The Trap**
LONDON Islington Union Chapel N1 020 7226 1686 **Billy Bob Thornton**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Ultra Nova/Stella Dallas**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Anamorphic/Lost Boys/Mainstream**
LONDON Ladbroke Grove Subterania W10 020 8960 4590 **The Beatings**
LONDON Malet Street ULU WC1 020 7664 2000 **The Notwist/Bernhard Fleishmann**
LONDON New Cross Amersham Arms SE14 020 8692 2047 **Data Bass/Unconscious Collective/Lucinda Sieger**
LONDON New Cross Paradise Bar SE14 020 8692 1530 **Pootic**
LONDON South Bank Queen Elizabeth Hall SE1 020 7960 4242 **Acid Mothers Temple**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Virginia/Trelik/The Slinky**
MACCLESFIELD Bar Cuba 01625 614861 **Glen Matlock**
MAIDSTONE Union Bar 01622 753041 **The Kennedy Soundtrack**
MANCHESTER Academy 0161 275 2930 **Gary Numan**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Fi-Lo Radio**
MANCHESTER Band On The Wall 0161 832 6625 **Broderick**
MANCHESTER Roadhouse 0161 228 1789 **Nevermore/Karigma**
MANCHESTER University, Hop And Grape 0161 275 2930 **Lightyear/Censa Faye**
MANCHESTER University, MDH 0161 275 2930 **Adema/Soil/Skindred**
MIDDLESBROUGH Arena 07866 635132 **Exit By Name**
NEWCASTLE University 0191 261 2606 **Sugarcoma**
OXFORD Downstairs At The Zodiac 01865 420042 **Mindsurfer**
READING South Street Arts Centre 0118 960 6060 **The Butterflies Of Love/Chemistry Experiment/Milky Wimpshake**
SHEFFIELD Barfly 0114 220 3618 **Gallon Drunk/The Motherl-ers/Wisconsin Death Trip**
SHEFFIELD Corporation 0114 276 0262 **The Chinkees/Potshot**
SHEFFIELD Grapes 0114 249 0909 **Beat Route 62/Red Trap**
SHEFFIELD University 0114 222 8777 **Aim**
WINCHESTER Railway Inn 01962 867795 **Persona/Diatribe**
WOLVERHAMPTON Wulfrun Hall 01902 552121 **Dog Toffee/This Girl**
WORKSOP Frog & Nightgown 01909 476497 **Dogzuki**

SUNDAY 7

THE (INTERNATIONAL) NOISE CONSPIRACY

ON GIG OF THE WEEK

The **extraordinarily rocking** (International) Noise **Conspiracy are** hitting the **road with The Jon Spencer** Blues Explosion, **but prior to that play** three **warm-up dates of their own. We are** contractually obliged **to mention** that **they are from Sweden, and that bands from Sweden currently rock. But** TINC are also **a thrill on their own** visceral, **outspoken terms.**

Zodiac, 190 Cowley Road, Oxford **(01865 420042), doors 7pm, £6 in** advance/**£7 on the door.**

PHOTOGRAPHY: HYWELL HARRIS

PICK OF THE WEEK

Doves

After **touring** with Travis, Doves join **our** *NME* 5.0 **celebrations with a rescheduled show at London WC2 Astoria (April 5). The Mancunians will be previewing their latest single, 'There Goes The Fear', which is out on April 15 and bears all the trademarks of a Doves classic – summery, instantaneous and** beatific. Support **for this must-see show comes from rising Leeds rockers The Music, and** Aussie upstarts The Vines. A diverse and brilliant **night is** guaranteed.

SATURDAY 6

ALDERSHOT West End Centre 01252 330040 **Vacant Stare**
BATH Moles 01225 404445 **Motion**
BEDFORD Esquires 01234 340120 **Kilkus**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **Pure Blue/Court Jester/Seratonin**
BIRMINGHAM Hibernian 0121 471 1910 **Team Rocket/High Clouds/Kinaro/Silver Suit**
BISHOPSTOKE Memorial Hall 023 8061 2141 **The Score/JMU**
BOURNEMOUTH Mister Smith's 01202 291617 **20 Dead Camels**
BRIGHTON Enigma 01273 328439 **Bonobo**
BRIGHTON Free Butt 01273 603974 **Too Many Crooks**
BRISTOL Black Swan 0117 939 9469 **Inner City Unit/Disorder**
BRISTOL Fleece & Firkin 0117 945 0996 **The Hamsters**
BRISTOL Lakota 0117 942 6139 **Geezer/MJ12**
BRISTOL Thekla 0117 929 3301 **The Heads**
CAMBRIDGE Boat Race 01223 508533 **Chris T-T/Workhouse/Embryonic**
COVENTRY Colosseum 024 7655 4473 **Six By Seven**
COVENTRY Spencer Social Club 024 7667 4107 **John Otway**
DERBY Victoria Inn 01332 740091 **Leash/Naked Ambition**
EDINBURGH Mercat 0131 225 3861 **Escobar/Endorphin**
GALWAY Black Box 00 35391 566511 **Gomez**
GLASGOW Cathouse 0141 248 6606 **Sugarcoma**
GLASGOW QMU 0141 334 4568 **Adema/Soil/Skindred**
GLOSSOP Globe 01457 852417 **The Bluefoot Project**
HIGH WYCOMBE White Horse 01494 527672 **Kill II This/Blind Eye Policy/Blind To Reality**
HITCHIN Club 85 01462 432767 **Douglas/Fog Donkey/Red Maxx**
LEEDS Cockpit 0113 244 3446 **The (International) Noise Conspiracy**
LEICESTER Charlotte 0116 255 3956 **MU330/No Comply/Stamped Out/Effervescent**
LIVERPOOL Picket 0151 708 5318 **The Worm That Turned/Minor Planet/Personal Aspect**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Departure Lounge/Kid Loco**
LONDON Aldgate East Spitz E1 020 7392 9032 **The Butterflies Of Love/Milky Wimpshake/Soda Stream/Chemistry Experiment**
LONDON Barnet Bull 020 8449 0048 **The Selecter**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Seb Clarke/Limousine/Autopia**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Loaded/Metropolis/Ollie Childs/Kinesthesia**
LONDON Camden Jazz Café NW1 020 7916 6060 **Jeff Lorber**

CONTINUES PAGE 53

Royal Festival Hall
Queen Elizabeth Hall
Purcell Room

Ether 2002
Where Worlds Collide

JIM O'ROURKE & KIM GORDON & IKUE MORI & DJ OLIVE
SPECIAL GUESTS: PAN SONIC & CHICKS ON SPEED, HECKER.
BALLROOM: RUSSELL HASWELL
Fri 26 April / Royal Festival Hall / 7.30pm

GOTAN PROJECT & NORTEC COLLECTIVE
SPECIAL GUESTS: AMON TOBIN & PANOPTICA
Sat 27 April / Royal Festival Hall / 7.30pm

JEFF MILLS (DJ) SCREENING OF FRITZ LANG'S METROPOLIS (1926)
A RE-EDIT FEATURING ORIGINAL SCORE BY JEFF MILLS
SPECIAL GUESTS: SUPERCOLLIDER (LIVE),
RADIO BOY (LIVE) & SI BEGG (DJ)
Wed 1 May / Royal Festival Hall / 7.30pm

JAH WOBBLE & DEEP SPACE
FEATURING STEVE BERESFORD, MARK SANDERS, CLIVE BELL
& GRAHAM MASSEY'S TOOLSHED
Thur 2 May / Queen Elizabeth Hall / 8pm

PEOPLE LIKE US, FELIX KUBIN, MATT WAND, WOBBLY, THE EVOLUTION CONTROL COMMITTEE
Sat 4 May / Purcell Room / 8pm

CORNELIUS
SPECIAL GUESTS: THE GENTLE PEOPLE, LOOPER, THE SIREN SUITE.
BALLROOM: BJ COLE, INSTRUMENTAL, PUPPETMASTAZ
Ballroom Floor / 4pm-7pm FREE
Mon 6 May / Royal Festival Hall / 7.30pm

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FRI 19TH APRIL — STRAIGHT PRESENTS — £5ADV
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COPPERPOT JOURNALS

THUR 25TH APRIL — £10ADV
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FRI 26TH APRIL — £10ADV
THE CHAMELEONS
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SAT 27TH APRIL — £8ADV
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27 LIVERPOOL L2 0151 256 5555
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2 bristol colston hall
3 wolverhampton civic Hall
5 edinburgh corn exchange
6 manchester apollo
7 brixton academy

FROM PAGE 51

LONDON Camden Underworld NW1 020 7482 1932 **Vincent Fiasco/Charliearry/Cranium Rain/Brat**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Sarah Gillespie/Who Will Miss Mary?/Jamie Lawson**
LONDON Highbury Corner Garage N5 020 7607 1818 **Gallon Drunk**
LONDON Islington Hope n' Anchor N1 020 7378 6095 **Capricorn Son/Fugue/Monncalf**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **The Slammers/Psychotic Reaction**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Chineseburn**
LONDON Kingston Peel 020 8546 3516 **Bubble/Nutrajet**
LONDON Ladbroke Grove Subterania W10 020 8960 4590 **This Girl/Fallen To/Violent Delight**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Positive Force/Econoline/Dead Inside**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Gary Numan**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Cachaito Lopez/Sergent Garcia**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Some Dogs/Lost Boys**
MANCHESTER Apollo 0161 242 2560 **Garbage/Kelli Ali**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Gold Blade/Innabula**
MANCHESTER Night And Day Cafe 0161 236 1822 **Stazi**
MANCHESTER University, Hop And Grape 0161 275 2930 **The Notwist/Bernhard Fleishmann**
MANCHESTER University, MDH 0161 275 2930 **Kosheen/Capitol K (*NME* 5.0 Show)**
NOTTINGHAM Rock City 0115 941 2544 **Gilby Clarke/Love/Hate**
OXFORD Zodiac 01865 420042 **Earthtone 9/Waterdown/Fony**
PORTHMAHOMACK Caledonian Hotel 01862 871345 **Martin Stephenson**
PRESTON New Central Bar 01772 201858 **Diamond Dogs**
RHYL Celebrities 01745 334250 **Moo/Carpet/Casino**
ROTHERHAM Oakwood Centre 01709 361557 **Ray Wilson/Robin Brock**
SHEFFIELD Barfly 0114 220 3618 **Capital State/The Lanes/Mantra**
WAKEFIELD Jockey 01924 376302 **Thine/Schemata**
WINCHESTER Railway Inn 01962 867795 **Shine/Phatface/Audio 21**
WORCESTER Crown 01905 612127 **Lightyear**

SUNDAY 7

ABERDEEN Lava 01224 648000 **Liberty 37**
BIRMINGHAM Academy 0121 262 3000 **Saxon**
BIRMINGHAM Medicine Bar 0121 693 6001 **The Notwist/Bernhard Fleishmann**
BIRMINGHAM Trocadero 0121 616 2631 **Helicon/Killer Camels**
BLACKBURN North Bar 01254 682670 **Miles Hunt Club**
BRADFORD Market Tavern 01274 734176 **Kilkus**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Teflon Monkey/Westgate Street/Hobo**
DUBLIN Whelans 00 3531 478 0766 **Joan Of Arse/Boa Morte**
EXETER Cavern Club 01392 495370 **Ensign**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Kosheen/Aspects/Capitol K**
HARLOW Square 01279 305000 **Vacant Stare**
HOVE Neptune Bar 01273 736390 **Superpowerpop**
HULL Adelphi 01482 348216 **The Somatics**
LIMERICK Dolans Warehouse 00 35361 314483 **Gomez**
LONDON Aldgate East Vibe Bar E1 020 7377 9880 **Worship**
LONDON Barbican Hall EC2 020 7638 8891 **Craig Armstrong/Paul Buchanan/Evan Dando/David McAlmont**
LONDON Brixton Academy SW9 020 7771 2000 **Garbage/Kelli Ali**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Retrafit/Stillman's Plates/Revolver**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **The Christians**
LONDON Charing Cross Road Astoria WC2 020 7434 0404 **Conflict/Subhumans/Icons Of Filth/Inner Terrestrials/Foamers**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Deke/Rooster/Dr Nemesis**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Michael Rose**
LONDON Islington Hope n' Anchor N1 020 7378 6095 **Garry Williams/Nun Of The Above**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Paradox/DC Molina/The Shell**
LONDON King's Cross Scala N1 020 7833 2022 **Kinky Friedman/Billy Joe Shaver**
LONDON Kingston Peel 020 8546 3516 **Humbug**
LONDON Soho Arts Theatre Club W1 020 7836 3334 **Candidate**
MANCHESTER Apollo 0161 242 2560 **Ryan Adams (*NME* 5.0 Show)**
NOTTINGHAM Rock City 0115 941 2544 **The BellRays/Beachbuggy**
OXFORD Zodiac 01865 420042 **The (International) Noise Conspiracy/Looptroop**
PLYMOUTH Cooperage 01752 229275 **Earthtone 9/Waterdown/Fony**
SHEFFIELD Foundry 0114 222 8777 **Throat**
STOURBRIDGE Rock Café 2000 01384 390918 **Ray Wilson**
WHITEHAVEN Civic Hall 01946 852821 **Diamond Dogs**
WOLVERHAMPTON Robin 2 01902 497860 **Whitehouse/Taxi Karma**
YORK Fibbers 01904 651250 **Chris T-T**

MONDAY 8

BRIGHTON Komedia 01273 647100 **David Devant & His Spirit Wife**
BRISTOL Academy 0870 771 2000 **The Jon Spencer Blues Explosion/The (International) Noise Conspiracy/Yeah Yeah Yeahs**
BRISTOL Fleece & Firkin 0117 945 0996 **Francis Dunnery**
CAMBRIDGE Junction 01223 511511 **The Cooper Temple Clause/Sahara Hotnights**
CARDIFF Barfly 029 2066 7658 **JT Mouse/Elrich Court/Kubelick**
CREWE Limelight 01270 251929 **Cream Tangerine**
DERBY Victoria Inn 01332 740091 **Capdown/Lightyear/The Chinkees/Potshot**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Brown/The Marionettes/Lucas/Blueside Down**
EDINBURGH La Belle Angele 0131 225 7536 **Miles Hunt Club**
EXETER Cavern Club 01392 495370 **Josephine/The Needles**
EXETER Phoenix 01392 667080 **Earthtone 9/Waterdown/Fony**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The BellRays/Beachbuggy**
LEICESTER Charlotte 0116 255 3956 **Zoostar/No Remote**
LEYLAND Arts Centre 01772 455908 **Diamond Dogs**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Peaches/Taylor Savvy/Laub/Tarwater/Maximilian Hecker**
LONDON Camden Barfly & The Monarch NW1 020 7916 1049 **SLD**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Stigma/Alaska/Moonfish**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Spearmint/The Loves**
LONDON Covent Garden Spot WC2 020 7379 5900 **Cribabi/Sweet As/Contraflow/Peacenik**
LONDON Croydon Cartoon 020 8239 1616 **Rehab/Brainfreeze**
LONDON Hackney Ocean E8 020 7314 2800 **Garbage/My Vitriol/Phantom Planet**
LONDON Hammersmith Apollo W6 0870 606 3400 **Atomic Kitten**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Apes/Moo Cows**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Slippermen/Cheerleader/Voices**
LONDON New Cross Amersham Arms SE14 020 8692 2047 **Charlotte Field/Cove**
LONDON Tottenham Court Road Virgin Megastore W1 020 7631 1234 **The Bluetones**
MANCHESTER Lowry 0161 876 2000 **Bob Geldof**
MANCHESTER Night And Day Cafe 0161 236 1822 **August/Sighing Gaia**
MANCHESTER Roadhouse 0161 228 1789 **Sugarcoma/InMe**
NORTHAMPTON Soundhaus 01604 250898 **Kilkus**
OXFORD Cellar 01865 244761 **Chris T-T**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Fenix TX/RX Bandits**

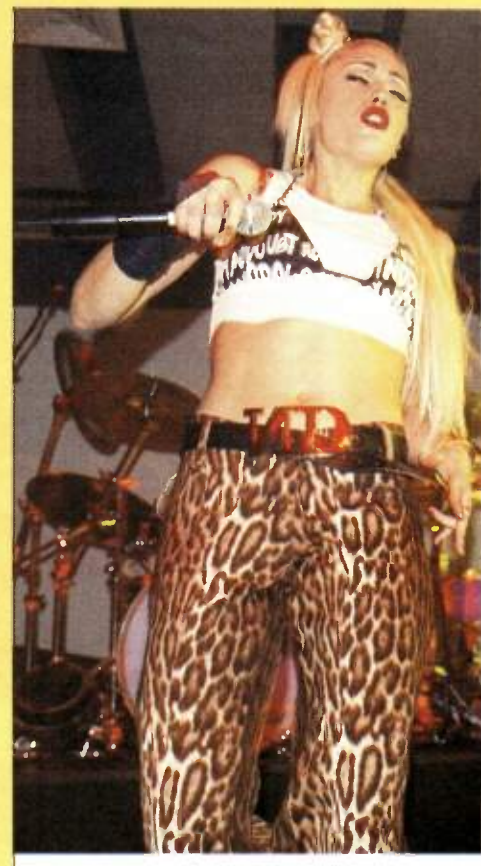
TUESDAY 9

ABERDEEN Lava 01224 648000 **Capdown/Dos Dedos**
BIRMINGHAM Academy 0121 262 3000 **Lo-Fidelity Allstars**
BIRMINGHAM Old Railway 0121 333 6434 **Crazyface/Novello**
BRIGHTON Free Butt 01273 603974 **The Spirit Of Gravity/Malevich/Remote**
BRIGHTON Pressure Point 01273 702333 **Careless**
BRISTOL Academy 0870 771 2000 **Kosheen/Capitol K (*NME* 5.0 Show)**
BRISTOL Fleece & Firkin 0117 945 0996 **Earthtone 9/Waterdown/Fony**
BURY ST EDMUNDS Grapes 01284 754360 **Humanity**
CAMBRIDGE Junction 01223 511511 **Medicine Hat**
CARDIFF Barfly 029 2066 7658 **Six By Seven/British Sea Power**
CHELMSFORD Army & Navy 01245 354155 **Kilkus**
CLEETHORPES Beachcomber 01472 812666 **B Movie Heroes/Tiny Elvis**
CORK Savoy 00 35321 425 3000 **Gomez**
CREWE Limelight 01270 251929 **Tygers Of Pan Tang/Rose Bayonet**
DERBY Victoria Inn 01332 740091 **Red Animal War/My Awesome Compilation**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Kinesis/Mole**
GLASGOW Nice 'n' Sleazy 0141 333 9637 **Amazing Pilots**
GLASGOW QMU 0141 334 4568 **The Jon Spencer Blues Explosion/The (International) Noise Conspiracy/Yeah Yeah Yeahs**
HIGH WYCOMBE White Horse 01494 527672 **Blofeld**
LEEDS City Varieties 0113 243 0808 **The Christians**
LEEDS Joseph's Well 0113 203 1861 **The Somatics**
LEICESTER Charlotte 0116 255 3956 **Sugarcoma/Products Of The Fall/Mindlapse**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Four Tet/Cannibal Ox**
LONDON Aldgate East Spitz E1 020 7392 9032 **Contraband/John Borrell**
LONDON Brixton Academy SW9 020 7771 2000 **Ryan Adams (*NME* 5.0 Show)**
LONDON Brixton Windmill SW2 020 8671 0700 **Montana Pete/The Mean Streaks**
LONDON Camden Barfly & The Monarch NW1 020 7916 1049 **90 Day Men**
LONDON Camden Dingwalls NW1 020 7267 1577 **The Vines**
LONDON Camden Palace NW1 020 7387 0428 **Senser**
LONDON Camden Underworld NW1 020 7482 1932 **Unearth/XcaananX/Seventh Judgement**
LONDON Chalk Farm Enterprise NW3 020 7485 2659 **Silverman**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Justin Adams**
LONDON Croydon Cartoon 020 8239 1616 **Absent/Shellshock**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **The Cherry Reds/The Phobics/Original Virgins**
LONDON Islington Hope 'n' Anchor N1 020 7378 6095 **Afterglow/Hatework/War-tog**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Deke/C64**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Carbon 4/Primera Dolz/Venis**
LONDON Malet Street ULU WC1 020 7664 2000 **Fenix TX/RX Bandits**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Blank Space**
MANCHESTER Night And Day Cafe 0161 236 1822 **Minus Money**
MANCHESTER Roadhouse 0161 228 1789 **Lemon Demon/Ophelia/Trilby**
MANCHESTER University, Union 0161 275 2930 **Miles Hunt Club**
NORWICH Waterfront 01603 632717 **The Cooper Temple Clause/Sahara Hotnights**
NOTTINGHAM Rock City 0115 941 2544 **The Shining**
OXFORD Downstairs At The Zodiac 01865 420042 **Hirameka Hi-Fi**
ROTHERHAM Wellington Boot 01709 513090 **Autonomy**
SHEFFIELD Barfly 0114 220 3618 **Calimero/Jopus**
ST ALBANS Horn 01727 853143 **Floor/Omni/Mojo**
WINCHESTER Railway Inn 01962 867795 **Moneyshot/Treehouse**
WOLVERHAMPTON Robin 2 01902 497860 **Francis Dunnery**
YORK Fibbers 01904 651250 **Diamond Dogs**

PHOTOGRAPHY: ROGER SARGENT/ANDY WILLSHER

NOW BOOKING

FOR TICKETS, RING THE 24-HOUR *NME* TICKETLINE ON 0870 1 663 663. CALLS ARE CHARGED AT NATIONAL STANDARD RATE.



Continuing our 50th anniversary series of events, *NME* gives you two days of full-on festival-style madness. Under the banner of Move, the shows take place at Manchester's Old Trafford Cricket Ground (July 11-13). On the first day it's a bouncy, punk pop extravaganza featuring Green Day and No Doubt with loads more guests to be confirmed. The second *NME* day takes place on July 13 with a who's who of Manchester featuring New Order/Doves/Shaun Ryder's SWR and Alfie. Paul Weller and Ian Brown play in between shows (12), so get down and get your rocks off.

A
Norwich UEA (May 22), Warrington Parr Hall (23), Coventry Colosseum (26), Oxford Brookes University (27), Cardiff University (28), London Kentish Town Forum (29)

Ryan Adams
London Brixton Academy *NME* 5.0 Show (April 10)

All Tomorrow's Parties
Camber Sands Holiday Centre (April 19-21 and 26-28). Acts confirmed include Tom Verlaine/The Breeders/The Fall/Godspeed You Black Emperor!

...And You Will Know Us By The Trail Of Dead
Leeds Metropolitan University (April 23), Glasgow QMU (24), Manchester University (25), Sheffield Leadmill (27), Wolverhampton Wulfrun Hall (28), Bristol Academy (29), London Kentish Town Forum (May 1)

The Breeders
Birmingham Academy 2 (May 28), Glasgow QMU (29), Manchester University (30), London WC2 Mean Fiddler (June 1)

The Cooper Temple Clause
Birmingham Academy 2 (April 10), Cardiff University (13), Bristol Bierkeller (14), Leeds Cockpit (15), Newcastle University Of Northumbria (16), Manchester University (18), Aberdeen Lemon Tree (19), Glasgow QMU (20), Liverpool University (21), London WC2 Astoria (23), Southampton University (24), Nottingham Rock City (25)

The Coral
Leicester Charlotte (April 14), Norwich Waterfront (15), Exeter Cavern Club (16), London Camden Dingwalls (17), Leeds Cockpit (19), Liverpool University (20), Newcastle University Of Northumbria (21), Aberdeen Lava (23), Edinburgh Liquid Rooms (24). All dates are *NME* 5.0 Shows

Cornelius
London South Bank Royal Festival Hall (May 6)

Cornershop
Norwich Waterfront (April 14), Brighton Concorde 2 (15), Colchester Arts Centre (16), Leeds Cockpit (18), Sheffield Leadmill (20), Glasgow QMU (21), Manchester University, MDH (22), London Shepherds Bush Empire (23)

Creamfields 2002
Liverpool Old Speke Airfield (August 24). Acts include Faithless/Underworld/Mis-Teeq/Kosheen

Cypress Hill
London Brixton Academy (May 11)

Destiny's Child
London Docklands Arena (June 7 & 8), Sheffield Arena (9), Newcastle Telewest Arena (11 & 12), Manchester Evening News Arena (13 & 14), Birmingham NIA (16 & 17), London Wembley Arena (18 & 19), Dublin Point (21 & 22), Belfast Odyssey (23 & 24)

Doves
Leeds Metropolitan University (April 30), Glasgow Barrowlands (May 1), Manchester Academy (3), Wolverhampton Wulfrun Hall (4), Norwich UEA (5), Portsmouth Pyramids Centre (7), Bristol Academy (8), London Kentish Town Forum (9), London Shepherds Bush Empire (10)

The Electric Soft Parade
Birmingham Academy (May 8), Leeds Cockpit (9), Liverpool University (10), Sheffield Leadmill (11), Edinburgh La Belle Angele (12), Newport TJ's (14), Brighton Concorde 2 (15), London WC2 Astoria *NME* 5.0 Show (16)

Essential Festival
Bristol Ashton Court (May 4-6). Acts include Busta Rhymes/Roni Size/Röyksopp/Orbital (DJ set) (May 4), Supergrass/The Beta Band/Therapy?/Shed Seven/Six By Seven/Hundred Reasons/The Coral (5), James Brown/De La Soul/Asian Dub Foundation/Lee 'Scratch' Perry (6)

Faithless
London Brixton Academy (April 12 & 13)

Five Night Stand
London Hackney Ocean. Acts include Oxide & Neutrino (April 10), Super Furry Animals/The Cooper Temple Clause/Vex Red (11), Lo-Fidelity Allstars/Röyksopp (12), Blue (13)

Gatecrasher Festival
Northampton Turweston Aerodrome (June 22) The Chemical Brothers/Groove Armada

Glastonbury Festival
Pilton, Worthy Farm (June 28-30). Acts likely to play include The Charlatans/Blur/Pulp/ Gorillaz/Coldplay/Basement Jaxx/Elbow/Orbital/Faithless/Dido

Godspeed You Black Emperor!
Colchester Arts Centre (April 19), Bradford St George's Hall (26)

Gomez
Dublin Ambassador Theatre (April 10), Belfast Mandela Hall (11), Edinburgh Corn Exchange (13), Newcastle University Of Northumbria (14), Sheffield City Hall (16), Manchester Apollo (17), Liverpool Royal Court (18), Leicester De Montfort Hall (19), Bristol Academy (21), Birmingham Academy (22), Exeter University (24), Portsmouth Guildhall (25), Cambridge Corn Exchange (26), Norwich UEA (28), London Brixton Academy (29 & 30)

Green Day
Newcastle Telewest Arena (July 15), London Wembley Arena (17), Cardiff Castle (19), Nottingham Wollaton Park, Rock City Festival (20)

Haven
London WC1 ULU *NME* 5.0 Show (April 17)

The Hives
Liverpool University (May 2), Birmingham Academy (3), London Brixton Academy *NME* 5.0 Show (4), Dublin Ambassador Theatre (5), Belfast Limelight (6)

Homelands Festival
Winchester Matterley Estate, Bowl (June 1). Acts include Basement Jaxx/Soft Cell/The Beta Band/Stanton Warriors/Zero 7/Roots Manuva

Hundred Reasons
Cambridge Junction (May 1), Leicester De Montfort University (2), Sheffield Leadmill (3), Oxford Brookes University (4), Norwich Waterfront (7), Newcastle University (8), Glasgow QMU (9), Manchester University, MDH (10), Birmingham Academy (12), Blackwood Miners' Institute (13), Exeter University, Lemon Grove (14), Truro Hall For Cornwall (15), Portsmouth Pyramids Centre (17), London WC2 Astoria (18), Reading University (27), Swansea Patti Pavilion (28), Bangor University (29), Belfast Limelight (30), Dublin Temple Bar Music Centre (31)

Idlewild
Portsmouth Pyramids Centre (April 18), Leicester De Montfort University (19), London WC2 Astoria (20), Norwich Waterfront (22), Exeter University, Lemon Grove (23), Bristol Anson Rooms (24), Wolverhampton Wulfrun Hall (26), Leeds University (28), Warrington Parr Hall (29), Cambridge Junction (30), Newcastle University (May 2), Edinburgh Queens Hall (3)

Isle Of Wight Festival
Newport Seaclose Park (June 3). Acts include The Charlatans/Robert Plant/Ash/Starsailor/The Coral/The Bees

Jimmy Eat World
Dublin Ambassador Theatre (May 24), Glasgow Barrowlands (25), Manchester Academy (26), Nottingham Rock City (28), Birmingham Academy (29), London Brixton Academy *NME* 5.0 Show (June 1)

Lambchop
Warwick Arts Centre (May 3), Manchester Bridgewater Hall (4), Milton Keynes Stables (6), London South Kensington Royal Albert Hall (7), Brighton Theatre Royal (8), Cambridge Corn Exchange (9), York Grand Opera House (10), Glasgow Old Fruitmarket (11), Leicester De Montfort Hall (12), Newcastle Opera House (14), Belfast Empire (15), Dublin Olympia (16)

Lo-Fidelity Allstars
Bristol Fleece & Firkin (April 10), Portsmouth Wedgewood Rooms (11), Sheffield Leadmill (13), Leicester Charlotte (15), Oxford Zodiac (16), Newport TJ's (17), Nottingham Rock City (18), Liverpool Lomax (19)

Low
London Shepherds Bush Empire (April 25)

Mercury Rev
Brighton Event II (April 22), Liverpool University (23)

Kylie Minogue
Cardiff International Arena (April 26-29), Manchester Evening News Arena (May 1-4, 11 & 12), Birmingham NEC (6-9), Sheffield Arena (14 & 15), Glasgow SECC (17-19), Newcastle Telewest Arena (21 & 22), London Wembley Arena (24-27)

Mull Historical Society
London Shepherds Bush Empire (May 29)

Muse
Dublin Castle Courtyard (May 5)

New Order/Air/Super Furry Animals
London Finsbury Park (June 9)

No Doubt
London Brixton Academy (June 27)

Oasis/The Charlatans/Black Rebel Motorcycle Club
London Finsbury Park (July 5-7)

Ozzfest 2002
Castle Donington Donington Park (May 25), Dublin Punchestown Racecourse (26). Acts include Ozzy Osbourne/Tool/System Of A Down/Slayer/Cradle Of Filth/Lostprophets

Pet Shop Boys
Brixton Academy (July 6), Brighton Centre (8), Grimsby Auditorium (10), Sheffield City Hall (11), Manchester Apollo (12), Newcastle City Hall (14), Edinburgh Playhouse (15), Nottingham Royal Centre (16), Wolverhampton Civic Hall (18), Cambridge Corn Exchange (19), Oxford Apollo (21), Bristol Colston Hall (22)

POD
Manchester Academy (April 29), Glasgow Barrowlands (30), Birmingham Academy (May 1), London WC2 Astoria (2), Dublin Ambassador Theatre (4)

Pulp
Edwinstone Sherwood Pines (June 15), Cranbrook Bedgebury Pinetum (16), Elgin Roseisle Forest (21), Pickering Dalby Forest (22), Brandon Thetford Forest (23)

Rammstein
Glasgow SECC (May 14), London Wembley Arena (16), Manchester Apollo (17 & 18)

Red Hot Chili Peppers
Dublin Lansdowne Road (June 25)

Sigur Rós
London EC2 Barbican Hall (April 21)

Six By Seven
Leicester Charlotte (April 10), Cambridge Boat Race (11), Oxford Zodiac (12), Leeds Cockpit (13), Glasgow King Tut's Wah Wah Hut (14), Manchester University, Hop And Grape (15), Nottingham Rock City (17), London WC1 ULU (18), Derry Nerve Centre (27), Belfast Auntie Annie's Porter House (28), Dublin Shelter (29)

Luke Slater
London Aldgate East 93 Feet East *NME* 5.0 Show (April 10)

The Jon Spencer Blues Explosion
Manchester University (April 10), London Brixton Academy (11)

Stereophonics/Pulp/Embrace/Placebo/
London King's Cross Scala (April 18)

Super Furry Animals
Leicester University (April 10)

T In The Park Festival
Balado, near Kinross (July 13 & 14). Acts confirmed for the *NME* Stage are Green Day/Sum 41/A/The Beta Band/Mull Historical Society. Other acts include Badly Drawn Boy/Gomez/Tricky (13) and The Chemical Brothers/Foo Fighters/Ian Brown/No Doubt (14)

Teenage Fanclub/Jad Fair
London EC2 Barbican Hall (April 22), Glasgow Renfrew Ferry (26), Aberdeen Forum (27), Edinburgh Liquid Rooms (28)

V2002
Chelmsford Hylands Park and Stafford Weston Park (August 17 & 18). Acts include Travis/Stereophonics/Ian Brown/Primal Scream/Badly Drawn Boy/The Beta Band. The Chemical Brothers confirmed for the *NME* Stage

The Vines
London WC1 ULU (April 10)

The White Stripes
Dublin Castle Courtyard (May 4)

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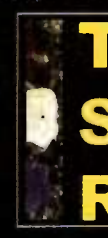

THE STONE ROSES

TOUR DATES

March 23	Glasgow Barrowlands *	0141 552 4601
April 9	Newport TJ's	01633 216608
April 10	Harlow Square	01279 305000
April 11	Brighton Concorde	01273 606460
April 13	Leicester Charlotte	0116 255 3956
April 15	Northampton Soundhaus	01604 250898
April 16	Nottingham Rock City *	0115 941 2544
April 18	London Mean Fiddler	0207 344 0044
April 19	Leeds Josephs Well	0113 293 3874
April 20	Derby Flowerpot	01332 834438
May 4	Aberdeen Lemon Tree *	01224 642230
May 17	Manchester University *	0161 832 1111
May 18	Liverpool University *	0151 256 5555

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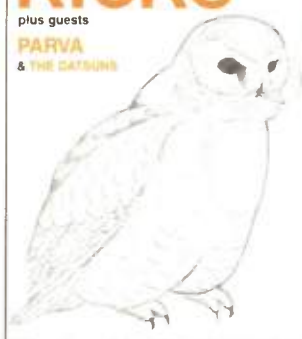

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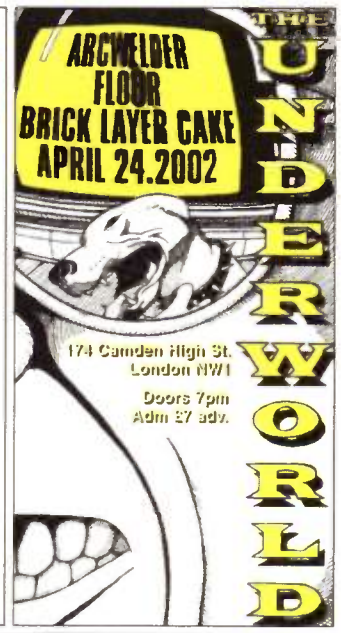

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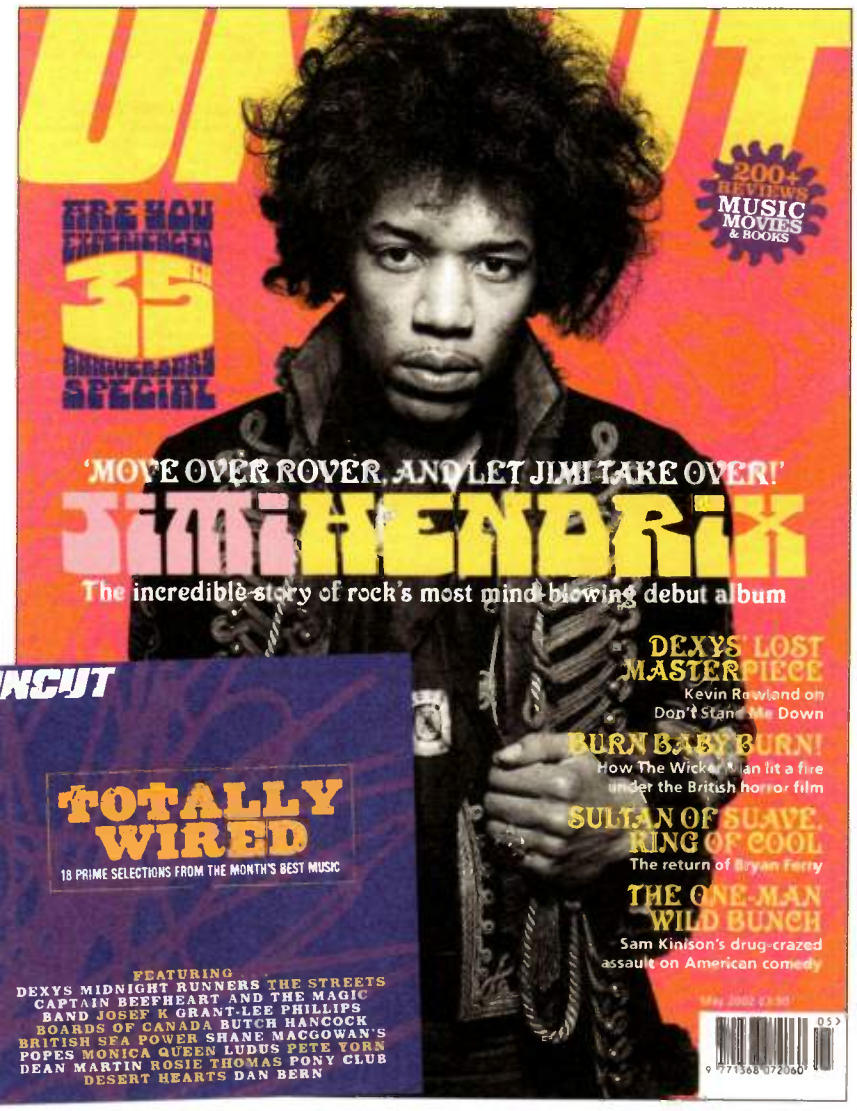
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DEAN MARTIN ROSIE THOMAS PONY CLUB
DESERT HEARTS DAN BERN

ON SALE APRIL 4

LIVE: CLUB GUIDE

EDITED BY KIERAN WYATT

FROM WEDNESDAY APRIL 3 TO TUESDAY APRIL 9

ATTENTION PROMOTERS – PLEASE SEND ALL CLUB LISTINGS BY EMAIL TO *KIERAN_WYATT@IPCMEDIA.COM* – NO ATTACHMENTS

WEDNESDAY 3

BELFAST

SKETCHY Indie, disco, hip-hop and live bands every week for the NI massive. Auntie Annie's, Dublin Road, 9pm-late, £3.

EDINBURGH

TOGETHER Tough house, twisted disco and bass bustin' superfunk every week with Grant MacDonald and Alan Paul. Bam Bou, 66 South Bridge, 8pm-1am, free.

LEICESTER

SKIRMISH Rock and nu-metal longhair moshfest alright. Oxygen, 46 Abbey St, 9pm-2am, free before 11pm then £3 (£2 NUS).

LONDON

GOT THE BUG Bugz In The Attic crew with the broken beats from DJs Scott Clifford, Phil Asher, IG Culture and Dego. Cherry Jam, 58 Porchester Rd, W2, 6pm-2am, free before 8pm then £5.

SPECIAL NEEDS Tribal tech-funk with ace resident Dave Rowe and guests. Bar Rumba, 36 Shaftesbury Avenue, W1, 10pm-3am, £3 before 11pm then £5.

SWANSEA

CRUEL SAMOAN NIGHT Old skool, trance, rock and pop with Yeti and friends. Monkey Cafe, Castle St, 8pm-2am, £2.

THURSDAY 4

BELFAST

FRISKYDISCO: Hip-hop, indie, dance and rock all get a good old rinse out. Auntie Annies, Dublin Rd, 10pm-2am, £3.

BRIGHTON

IMPRINT: Simpson and Robert Luis and guests The Quantic Soul Orchestra with hip-hop, broken beats, funk and vibes. Diversion Tactics guest Enigma, Ship St, 10pm-late, £4 (£3 NUS).

CAMBRIDGE

RAWGANICS Reggae, roots, hip-hop and breaks in the rocksteady style. The Junction, Clifton Road, 9pm-2am, £7-10.

DUNDEE

GUERILLA Hard metal, nu-noize and punk. The Balcony, Ward Road, 8pm-12midnight, free.

LONDON

DYNAMO PRODUCTIONS: Andy Smith (Portishead), 100% Dynamite, Carbon Imprints, Breakin' Bread and friends spin funk, reggae, ska, hip-hop and beats. Salmon & Compass, Penton St, N1, 8pm-2am, free before 9pm then £3.

F@VOURITIZM Fortnightly rummage through the house crates with Tom Middleton. Saint Bar, 8 Grt Newport St, WC2, 9pm-2am, £5.

INTENSIVE CARE Indie fumblers Cornershop do a DJ set. Herbal, 12 Kingsland Rd, E2, 9pm-2am, free before 10.30pm then £3.

INTERNATIONAL HI-FI Radio-friendly indie (Strokes, Pulp, Clash, Gorillaz) from the ace Cigarettes'n'Alcohol gang. Cheap booze too. Moonlighting, 17 Greek St, W1, 10pm-3am, £5.

NOTTINGHAM

SONIC YOUTH!: Dirty garage punk, furious six-strings and future classics from MC5, The Hives, etc. The Joey Bell Love Experience on the decks. The Social, 23 Pelham St, 10pm-2am, free.

FRIDAY 5

BIRMINGHAM

RAMSHACKLE Steve Gerrard and mates with big room breakbeat, alt dance and funky indie. Academy, Dale End, 10pm-3am, £6 (£5 NUS).

BRIGHTON

ETCH Mr Scruff's back for his monthly residency, mashing the funkiest breaks with the weirdest house, soul and reggae. Concorde 2, Madeira Drive, 9pm-3am, £7.

PUSSYCAT CLUB Glam house and big room prog action every week with guest Boy George delivering the money shot. Zap, Kings Road Arches, 10pm-4am, £8.50 (£8 NUS).

CARDIFF

PRECINCT: The Silent Running, Radius and Hustler Showcase crews mash up the hip-hop deep house and d'n'b beats with guests Scratch Perverts and Peshay. Clwb Ifor Bach, Womanby St, 10pm-3am, £8.

DUBLIN

SOSO Trevor Rockliffe with hard-ass tech-funk. Temple Bar Music Centre, 11pm-late, 16 Euros.

EDINBURGH

DISCHORD Extreme nu-metal, goth and heavy soundz abound at this pop-picker free zone. Studio 24, Calton Road, 11pm-3am, £3.50.

HULL

FULLY CHARGED Large house session in the northern style. Steve Thomas and Scott Bond. Fez, 16 Anlaby Street, 9pm-3am, £6.

LEEDS

FAR N BEYOND: Hip-hop, r'n'b and soul. Evolution, Cardigan Field Leisure Complex, Kirkstall Rd, 10pm-2.30am, £5.

LONDON

BARRIO Stuart Patterson and guests with deep breaks and spunky sounds. Cargo, 83 Rivington Street, EC2, 7pm-3am, £4 before 9pm, then £8.

BUGGED OUT MEETS THE BOUTIQUE Dave Clarke, Felix Da Housecat, Jon Carter, Freq Nasty, Medicine, Lee Coombs and many more. Heaven, Villiers St, WC2, 10pm-6am, £15.

FABRICLIVE James Lavelle, Dan The Automator, Fabio, Adam F, Patife, Geoff Barrow (Portishead) and more, mash up the breakbeat science. Fabric, 9.30pm-5am, £12 (£10 NUS).

THE PEOPLE SHOW Hip-hop, dusted jazz, conscious reggae and cosmic dub from top draw residents Matt Smooth, Rob Mac, Richy Pitch. Salmon & Compass, Penton Street, N1, 8pm-2am, free before 9pm then £3.

UGLY FUNK Steve Glencross, Cut Out and Michael Forshaw (live) deliver proper techno. Electrowerkz, 7 Torrens St, EC1, 10pm-6am, £10.

MANCHESTER

TRIBAL SESSIONS All shades of twisted grooves and hard'n'funky techno from Mr C and Darren Emerson. Sankey's Soap, Jersey Street, 10pm-3am, £7.10.

SALISBURY

FREEDOM SOUND Techno, trance, nu-skool breaks and chill sounds in three rooms – Hoffman & Markus, Jimige and Yoji Biomehanika (Japan) guest. Enzo's, Highpost, 9pm-3am, £8-£12.

TRURO

DECONSTRUCTED Wildstyle selection of d'n'b, breakbeats, leftfield electronica and other angular glories. Mi Bar, Lemon Quay, 8pm-late, free.

SATURDAY 6

DUNDEE

COALESCE Alt.metal, indie and punk noize. Pete's Bar, Dundee Uni SU, Airlie Place, 10pm-2.30am, £3.

LEEDS

BASICS: Proper house from Lord G. Mint Club, Harrison St, 10pm-late, £10.

LEICESTER

MIXED BAG Skatepunk, alternative indie, block rockin' hip-hop and retro gear. Oxygen, 46 Abbey St, 9pm-2am, £4 (£3 NUS).

LIVERPOOL

CHIBUKU SHAKE SHAKE: A truly nutjob house sweatdown. Lemon Lounge, Berry St, 9pm-2am, £2.50 before 10pm then £3.50.

LONDON

FABRIC Tech-house, techno and funk. Fabric, 10pm-7am, £15 (£12 NUS).

NASHA Middle-eastern breakbeat experience with Ges-E, Badmarsh and Mo Magic. 291 Gallery, 291 Hackney Rd, E2, 9pm-2am, free before 10.30pm then £3.

100% DYNAMITE Ska, funk, dancehall, roots, reggae and soul mash-up. Feel the bass oh yes. Live PA from Jamaica's Aiton Ellis. Blue Angel, 1 Torrens Street, EC1, 9pm-late, £4.

REVOLVER: Groove Armada's Tom and Andy take over a floor each, with guests from DiY and Electric Chair. 333, 333 Old Street, EC1, 10pm-5am, £10 (£5 before 11pm).

UNCLE BOB'S WEDDING RECEPTION Alt.country popsters Chinese Burn play. Water Rats, 328 Gray's Inn Road, WC1, 8pm-2am, £5.

WAY OUT EAST Mutiny, Rob Da Bank, Ali B and Ross Allen mash up the genres into a pigeonhole stew, or something. 93 Feet East, 150 Brick Lane, E1, 9pm-2am, £5 before 10pm then £10.

MANCHESTER

CHIPS WITH EVERYTHING Synth punk pop rock fest with Xerox, Jimmy Jamez and Golden Egg. Night & Day, Oldham St, 8pm-2am, £3.

RED LIGHT Twisted disco house and funksome garage from Erick Morillo. Sankey's Soap, Jersey Street, 10pm-3am, £10-12.

NEWCASTLE

SHINDIG Big house and funky techno with Darren Emerson. Foundation, 57 Melbourne St, 10pm-3am, £10 (£8 NUS).

SHEFFIELD

COCKTAIL ROCKERS Sleazy partying and cheap cocktails. National Centre for Popular Music, Paternoster Row, 10pm-3am, £5.

SUNDAY 7

LONDON

ARTHUR BAKER'S SUNDAY JAM Eight-ball, papers and comedown treats. Elbow Room, 89 Chapel Market, N1, 12noon-10.30pm, free.

MOTHERFUNK: Chilled session with deep house and traditional South African food. Point 101, 101 New Oxford St, WC1, 2pm-late, free.

SKY LOUNGE Dreamy comedown from The Gentle People's Dougee Dimensional. Cherry Jam, 58 Porchester Rd, W2, 4pm-12midnight, free before 6pm then £5.

THE TRUTH Dub Pistols' Barry Ashworth chills out with DJ sets and live bands. Paradise, 19 Kilburn Lane, W10, 4pm-10.30pm, £3.

SHEFFIELD

SUNDAZE Monthly chillout session with DJs, VJs and vocalist/flautist Anne Graner. Revolution, Mappin St, 7pm-10.30pm, free.

MONDAY 8

ABERDEEN

LATERALUS Dante and Darkfire drop metal, rock and proper punk to a backdrop of cheap beer. Lava, 9 Belmost St, 11pm-2am, free.

LONDON

CHILLIDOG New weekly horizontal jam from those Big Chill people with guests. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free.

TRASH Erol and James with indie grooves and giveaways galore. The End, West Central Street, London, WC1, 10pm-3am, £4.

MANCHESTER

CHERRYBOMB Sixties retro, lo-fi indie, fuzzy foot-tappers and a few live bands. Dancehouse Bar, Oxford Rd, 9pm-2am, free.

TUESDAY 9

GLASGOW

FOOLS GOLD Indie and retro guitars. Mas, 29 Royal Exchange Square, 9pm-late, £4 (£2 NUS).

LONDON

BEAUTIFUL PEOPLE: Strictly nu-metal with a dash of hard-edged indie. Metro, 19 Oxford St, W1, 10.30pm-3am, £2 before 12pm then £3.

DJ OF THE WEEK

SATURDAY 6

SHY FX

Shy FX hit big in the '90s with his ragga-inspired jungle anthems, 'Gangsta Kid' and 'Original Nuttah'. Now he's back in the d'n'b frontline, collaborating with T-Power on the massive crossover classic 'Shake Ur Body'. Singer Di will perform the track live while Mr FX will indulge us in a turn on the ones and twos. Slammin' Vinyl at Sanctuary Music Arena, Saxon Street, Milton Keynes, 8pm-6am, £23.50 plus booking fee.

PHOTOGRAPHY: ANDY FALLON

SHY FX'S TOP FIVE

1. **Feeling You** Shy FX & T Power featuring Kele Le Roc (Ebony)
2. **Don't Want To Know** Shy FX & T Power featuring Di (Ebony)
3. **Thugged Out Bitch** Dillinja (Valve)
4. **Remix** Dillinja (dubplate)
5. **Sound Advice** Roni Size (Full Cycle)

NEW MUSICAL EXPRESS NME 5.0 PRESENTS...

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THURSDAY 4	KOSHEEN	SHEPHERDS BUSH EMPIRE	LONDON
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SUNDAY 7	RYAN ADAMS	APOLLO	MANCHESTER
TUESDAY 9	RYAN ADAMS SOLD OUT	BRIXTON ACADEMY	LONDON
TUESDAY 9	KOSHEEN	BRISTOL ACADEMY	BRISTOL
WEDNESDAY 10	LUKE SLATER	93 FEET EAST	LONDON
SUNDAY 14	THE CORAL	PRINCESS CHARLOTTE	LEICESTER
MONDAY 15	THE CORAL	WATERFRONT	NORWICH
TUESDAY 16	THE CORAL	CAVERN CLUB	EXETER
WEDNESDAY 17	THE CORAL	DINGWALLS	LONDON
WEDNESDAY 17	HAVEN	ULU	LONDON
FRIDAY 19	THE CORAL	COCKPIT	LEEDS
SATURDAY 20	THE CORAL	LIVERPOOL UNIVERSITY	LIVERPOOL
SUNDAY 21	THE CORAL	NORTHUMBRIA UNIVERSITY	NEWCASTLE
TUESDAY 23	THE CORAL	LAVA	ABERDEEN
WEDNESDAY 24	THE CORAL	LIQUID ROOMS	EDINBURGH
MONDAY 29	POD	ACADEMY	MANCHESTER
TUESDAY 30	POD	BARROWLANDS	GLASGOW

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A • TRICKY • RIVAL SCHOOLS • HAVEN
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...plus lots more still to be announced

SUNDAY

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PEDAL POWER

HITTING THE STAGE WITH RIVAL SCHOOLS

TEXT: DOUG JOHNSTONE

Rival Schools aren't exactly what you'd expect from American hardcore hero Walter Schreifels. The man who brought the world the scuzzy delights of Quicksand, Youth Of Today and Gorilla Biscuits seems to have discovered a new-found love of layered, textured sounds – if the band's debut album, 'United By Fate', is anything to go by.

Live, the band are currently creating a huge sound from their four strong line-up, a fact which, according to Walter, is all down to lead guitarist Ian Love.

"Ian's kinda like our secret weapon guy. He's got a lot of tricks up his sleeve," he says with a sly grin. "It always seems to me when he's playing that there's this magical mist and he's just kinda pushing it over this way and that way, altering it a bit every night."

Er, right. Magical mist, you say? Perhaps the man himself can be a tad more specific about what he's up to stage right?

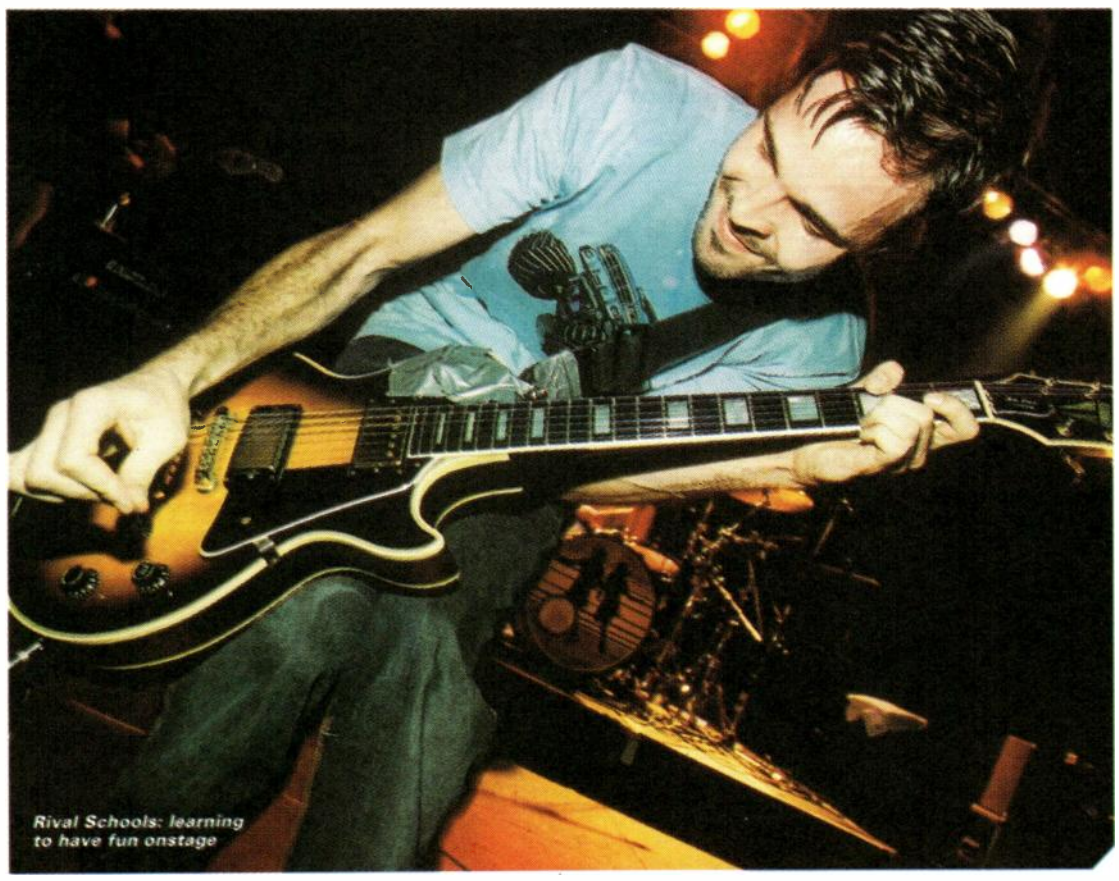
"A lot of the stuff I'm doing live isn't even on the record," says Ian. "Every night we're just having fun with it. I probably use eight or ten pedals live. There's an Electro-Harmonix Memory Man chorus, a Line 6 delay, a Line 6 modulation thing..."

"It's changing every night, so that shit is coming in and out," interrupts Walter. "Like that new Danelectro pedal."

"Yeah I just started using a Danelectro Back Talk reverse delay," explains Ian enthusiastically. "I use a lot of delay, a lot of wah, a lot of buzz, and I play a 1969 Gibson 335 with Bigsby fittings through a Vox AC30 amp."

Bassist Cache Tolman is another heavy user of guitar effects.

"Actually I use about five pedals through two amps," he says. "I use fuzz, wah, delay, microsynth and some phasers. And with the two amplifiers, I split the signal and have a clean sound in one and a sound effect in the other. So it's like two bass players in one."


Rival Schools: learning to have fun onstage

Some people might argue that one bass player is enough for any band. Either way, Walter is sticking to the punk rock ethic – he's happy to keep his set-up simple.

"I just plug into a Marshall," he says. "I play a Les Paul mostly but if I break a string I'll switch to a Gibson Marauder which doesn't sound so good but looks cool."

Aware that the interview is taking on the studious air of a guitar techs' convention, drummer Sam Siegler is keen to burst his bandmates' bubble.

"I play GMS drums – they're a small company from New York – and Zildjian cymbals," he says. "But the hot pink leather drum gloves are my own design. Sadly, I couldn't bring the gong over from the States for this tour."

Point taken. The conversation moves on to the recording of 'United By Fate' and it becomes apparent that while they claim to be happy enough with the record, the band will be doing things differently in the future. Their debut release on a major label, the album was produced by Luke Ebbin – a man whose past client list includes Bon Jovi, of all people.

"We didn't deliberately say we wanted to make a slick record, but we were aware that we were going in with a guy who had made records that sounded commercial," admits Walter. "I'd never done a record like that, so I just looked at it as a new experience."

"I think there are ways to make records where you feel totally comfortable," explains Sam. "But with this record we had some moments where we felt like we were at the doctor's. Hopefully next time we'll be in a situation to do whatever the hell we want."

"Yeah," agrees Walter. "That way's more in keeping with the band that we've become now anyway."

TESTING TESTING

GET PORTABLE WITH THE TASCAM US-428

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This is a funny-looking Portastudio.
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I like the sound of that.
Who **wouldn't? The 428 acts as a** helpful surface controller for **the most** popular sequencing software – Cubase, Logic, **Nuendo, MOTU** etc – with simple one-button **actions for the most common** recording tasks. Even **if** you don't already have any recording software, not to worry – the US-428 bundles a free copy **of** Cubasis **courtesy of** Steinberg, **so absolute beginners can start recording** straight out of the box. Simply **plug and, quite literally,** play.

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Pretty much. As well as great sound quality from both the **analogue and digital ins and outs,** the US-428's faders allow tactile control over **an infinite** number of tracks when mixing, grouped **in banks** of eight – much easier than mixing by mouse. There are also mute/solo and record select buttons for all channels, four-band parametric EQ pots, plus control over level, pan and **multiple aux sends. Have** we mentioned it's got 2x2 MIDI **in and out, too? Get in.**
Jonathan Wilson

CONTACT: *WWW.TASCAM.CO.UK*

PHOTOGRAPHY: ANDY WILLSHER

HOLLY'S DEMO HELL

HOLLY HERNANDEZ REVIEWS YOUR DEMOS

CHOCOLATE ROCKET
YESNO

Chocolate Rocket: firing blanks

Chocolate Rocket is the work of Adam Manterys, who plays, oh, just about everything and only gets real musicians in to make up for what he can't play himself. And I bet it's a lot of fun when he does – those real musicians must have a blast trying to contribute to this. Adam claims to be influenced by Ween, Mr Bungle, Frank Zappa and Captain Beefheart, which is a pathetically transparent justification for the crippling musical non-entity we find here. If cohesion and harmony in any form is something favoured in music, then Adam here wants no part of it. He's a non-conformist, but one has to surmise that it's an enforced situation and one totally beyond his control. Continuous guitar solos, manic laughter and a spoken stream of consciousness may well be of merit, but only in Adam's head. He's avant-garde in his own bedroom. Long may he stay there.

INFO: CHEESE@BEELZEBUBBLE.COM

INKARMA
NAMELESS

Ah, the old rock recipe. I haven't seen one of these for a while: "Take three guys from a small town in Somerset, England and mix them thoroughly. Sprinkle in some strange experiences and a few mental ex-girlfriends. Stir in hardcore old-skool 'rawk' riffs, some funk-ass basslines and a heaped tablespoon of hard-hitting drums. Season with some metal, funk, and a pinch of jazz influences. Place in a studio overnight..."

Sounds delicious, doesn't it? Like an all-you-can-eat musical buffet. I wonder if Korn or Linkin Park did the old recipe trick when they were looking for deals. There are rawk riffs here, and bass and drums of course, a slight funk angle, although the jazz influences are more difficult to spot, as are the mental ex-girlfriends. Shame.

The second track here is, like, a ballad? Dude. It's old.

INFO: INKARMA51@HOTMAIL.COM

ANDREI KIZHEVATOV
THE FORT ON THE BUG

"It's not brilliant, but I did put a lot of effort into it."

That's OK then – as long as he's trying. I mean, bands should obviously succeed based on the amount of effort they've put into their work, regardless of whether it's actually any good. It has to be said that some of them do seem to, but then we're not talking charts here. Unless, of course, it's a chart for Russian communist music, in which case this would at least be in the running.

The CD sleeve is reversible and features one English side and one Russian. Why? Because Andrei's into it. There is an omnipresent stream of Russian language samples, and sounds of warfare, all accompanied by a late '80s backbeat and ambient synthesizers. Trying? Very.

INFO: JVSTALIN@HOTMAIL.COM

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BASSIST WANTED FOR London based band. Influences: Radiohead, Massive Attack, DJ Shadow. Call James on 0781 1602075 or 020 86701576

CELLIST SOUGHT FOR collaboration on written songs. Influences; Soundgarden, JSBX, Tori Amos, PJ Harvey etc. Experimental attitude essential. 07899 902966 girlsworld@btinternet.com

CREATIVE DRUMMER NEEDED urgently for Northants band. Ready to record/gig own songs. All influences welcome, commitment essential. Phone Paul 078554 90440

CREATIVE DRUMMER WANTED Ringo, Stripes, Beck, Stones. No muso bollocks! Cool, compitent, easy going player. North London based. SY 07967 826144

DEDICATED AND ENTHUSIASTIC drummer required urgently for rock/indie band based in Bristol area. Influences: Suede, PJ Harvey and The Smiths. Call 07747694269

DRUMMER BASS KEYBOARDS wanted to join singer songwriter from Ireland for gigs. Album completed please leave details on 020 88104470

DRUMMER, BASSIST, EITHER sex wanted for Cactus Jack: Reed, Cash, Cave, Iggy. Manchester/ Oxford area. Phone: 07984 913517 Email: cactusjackband@hotmail.com

DRUMMER/ BASSIST WANTED to form indie rock 'n' roll band. Influenced by Oasis must be commited own material. Call Dave 07719 627272 Stockport

DRUMMER NEEDED FOR guitar, keyboards, bass, female vocals, funk, rock, jazz. Based West London. Robert 07810 265821 http:// freespace. virgin.net/ robert.tomsett

DRUMMER NEEDED TO complete line up of female fronted melodic indie pop band, London based, call Andy 07950 838862

DRUMMER REQUIRED FOR uplifting melodic Warrington guitar band with original songs. Commitment essential. Age 21-30 . Contact Chris 07789 30685 Sacha 07801 944733

DRUMMER URGENTLY WANTED for West London rock band. Upcoming gigs+ recording. Influences: Foos, Hives, Peppers, AC/DC. Age 20-26 ability essential 077627 13208

DRUMMER URGENTLY REQUIRED influenced by Mitch Mitchell, Steve White, Reni. Plating original melodic music. Major interest. Must be commited 25-35 0208 392 0795

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DRUMMER WANTED BY guitarist and singer rock with hormones, 100% commitment vital. Call anytime on 0207 3720743

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GUITARIST/BV'S WANTED FOR North London band influences; Television, Bowie, Beck, Strokes. Good image and attitude. Commitment essential. Call Marc 0207 281 9819

GUITARIST SOUGHT FOR pop/rock trio to gig and make quality recordings. Honest, driven, wild, confident creative and experienced. SW London 020 8744 2261

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KEYBOARDS/ EFFECTS WANTED for live breakbeat dance band. London area. Call Scott 07970 023268

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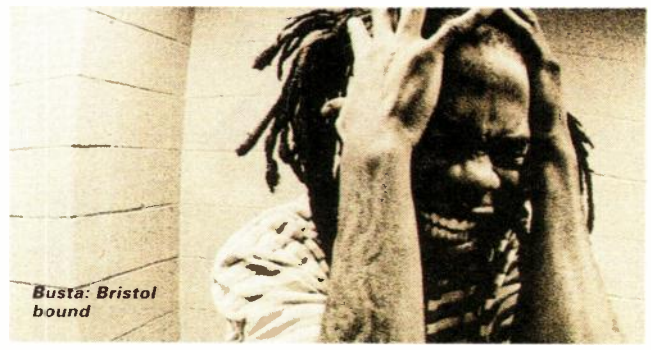

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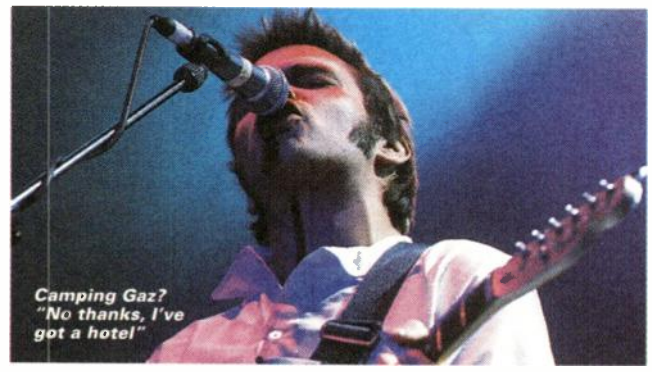

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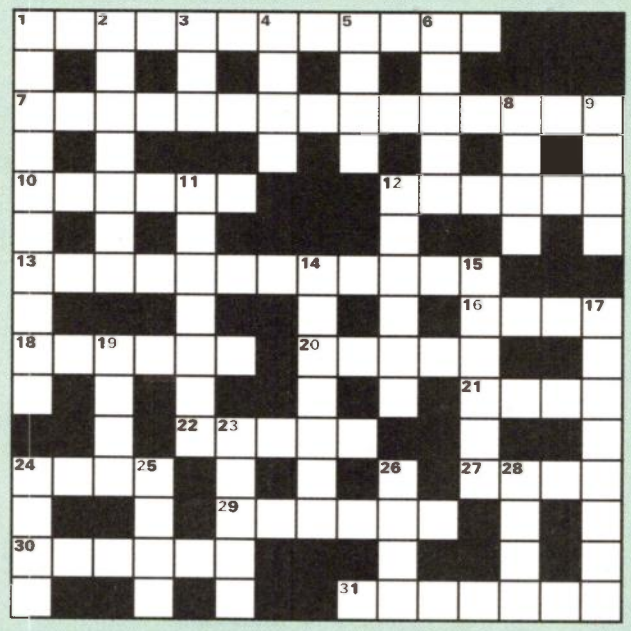

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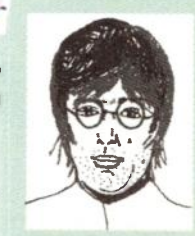

COMPILED BY TREVOR 'CROSSWORDS? LOAD OF FOOKIN' SHIT' HUNGERFORD

CLUES ACROSS

1+29A More blooming cuts being singled out so it's not curtains yet for 'The Invisible Band' (7-2-3-6)
7+17D Ebbot Lundberg's group, providing music to my and your very existence (3-10-2-3-5)
10 Peter ——, starred in the films *Murphy's War* and *The Last Emperor* (6)
12+14D American nu-metal rockers fronted by Serj Tankian (6-2-1-4)
13 The girl is not at all dated by having this Boomtown Rats' oldie (4-2-6)
16 But fortunately included are performers of hip-hop classic 'Roxanne Roxanne' (1-1-1-1)
18 (See 4 down)
20 Meant to make changes to Pearl Jam's line-up (5)
21 'Another —— Falls', Walker Brothers hit (4)
22 Star of *Fiddler On The Roof* who had a hit with 'If I Were A Rich Man' (5)
24 They're creating a buzz with their album 'Sunshine Hit Me' (4)
27+25D Drum'n'bass artist who was winner of the 1997 Mercury Music Prize (4-4)
29 (See 1 across)
30 Hot Jamaican rapper who cooled down in some 'Rain Showers' (6)
31 Punks that got a look into the charts through 'Gary Gilmore's Eyes' (7)

CLUES DOWN

1 He's just released 'Live On Brighton Beach', a recording of last July's set (6-4)
2 Glasgow dance trio of Dot Allison, Ian Carmichael and Jim McKinven (3-4)
3 Type of music associated with Jimmy Eat World and Hundred Reasons (3)
4+18A Return the vocals provided by Moloko (4-2-4)
5 (See 19 down)
6+12D So hate every arrangement made for a Creation label band (5-6)
8+24D She partnered Larry Adler on 1994 Gershwin tribute number 'The Man I Love' (4-4)
9 Something that both David Bowie and Irene Cara have achieved in their own way (4)
11 Catatonia's 'atonia'? (4-3)
12 (See 6 down)
14 (See 12 across)
15 Not the most sensible member of Chumbawamba (6)
17 (See 7 across)
19+5D Legendary bebop and soul jazz record label based in New York (4-4)
23 John ——, formed a 'Really Free' hit-making partnership in the '70s with Wild Willy Barrett (5)
24 (See 8 down)
25 (See 27 across)
26 Connection between The Supernaturals, Dubstar and Blur (4)
28 'There's Nothing Like This' was his debut album (4)

ANSWERS FROM MARCH 23 ISSUE

Across: 1+33A Fell In Love With A Girl, 9 Lithium, 10 Chilled, 11+22A Do You Love Me, 12 Rosalyn, 14 Feel It, 15 Doubt, 17+20D Arab Strap, 19 Scooter, 20 Size, 21 Eat, 24 Rain, 25 Brick, 26 Illin', 28 APB, 31 Egg, 32 IRS.
Down: 1+34A Full House, 2 Let Robeson Sing, 3+7D If I Could Talk I'd Tell You, 4+16D Limp Bizkit, 5 Victoria, 6+18D Wait And Bleed, 8 Andy, 13 Star, 19 Scabies, 23 Valli, 28 Ash, 29 Blu, 30+27D One Nil.

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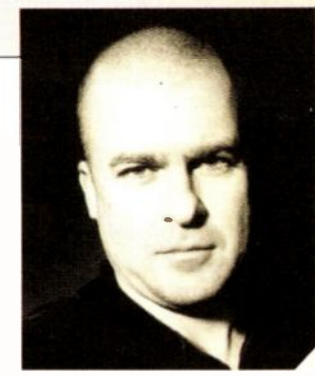

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YES! YOUNG PEOPLE SAY NME IS 'FANTASTIC'!

The Strokes: they rock. As do NME, The Streets, and, erm, Ikara Colt

I'd just like to thank *NME* – and not just because they introduced me to The White Stripes, BMRC, The Vines and The Cooper Temple Clause just when I thought rock was dead, but also for bringing a revolutionary band to my attention last year – The Strokes. On Friday night I witnessed the best gig I've ever been to. I was into The Strokes before and agreed with the hype surrounding them, but on Friday night it hit home just how important this band actually are. Rock'n'roll stripped down to its bare roots; no effects, no fancy lighting – just five guys playing good old-fashioned rock'n'roll to an enthusiastic crowd. The fact that I actually shook Julian's hand and touched Fab when he swan-dived into the crowd kinda did it for me.

So thank y *NME* – because thanks to you, this band has come to be the biggest influence on me since the Manics. Fuck nu-metal! Rock'n'roll is back!
ROCK REVIVALIST, VIA EMAIL

Yes, it is, isn't it!? Hell's bells! This week we have been DELUGED with letters from enthused, excited and madly babbling readers ranting on about how brilliant The Strokes/Ikara Colt/*NME*/ the whole fucking scene is right at the moment. AND it's spring AND there's loads of bands with 'The' in their name (always a good sign) AND Badly Dressed Tramp has finally taken that STU! tea cosy off. Isn't life great? Hey, someone tell Thom Yorke.

More invigorating yammering from The Strokes massive later, but first... – SW

ALI G IS A PARODY NOT A ROLE MODEL

So Solid Crew's Asher D is going to prison. They should all have been thrown in with that jacked-up scumbag for crimes against music. In fact they would have to build a new wing for the fudge-packing sausage jockeys. But it would be good for Asher as he would be surrounded by familiar faces. So there would be none of the little innocent misunderstandings that come before anal sex in a prison shower – such as dropping the soap and being whipped playfully with a wet towel. But unfortunately he has to make do with his cellmate, a 38-stone skinhead called Tiny who is gonna make him feel like he has been fucked by the 18:30 Norwich to London express. And in the end isn't that what being sent to prison is all about – justice? And Barry my mate says they are crap. So there.
A REALLY HARD BLOKE WHO SEEMS TO HAVE FORGOTTEN TO INCLUDE HIS NAME, VIA EMAIL

"Fudge packing sausage jockeys"? Fantasies about pop stars being fucked by 38-stone skinheads? Are you trying to tell the world something, Mr Anon? Hmm? Hey, just take a deep breath and re-laaaaaaax. Then give us a ring and we'll see if we can sort you out – SW

If Ed O'Brien from Radiohead had started behaving like a mindless fucking thug, I wonder if you'd be so sympathetic to him *(HA HA HA HA HA – BLEEEEEURGH CLUNK! Fuck, that made me laugh so much I've coughed up me own pelvis – SW).* Don't give me a load of phoney "down with the street" bollocks. Let's remember Einstein was born into a large family in a poor background *(Oh yeah. Good point. You twat – SW).* If these people want to behave like that, then they deserve all they get. The cops probably are racist – but let's get angry about a real injustice, eh? The Nazis who killed Stephen Lawrence are still at large!
MARK HANN, VIA EMAIL

YES! YOUNG PEOPLE SAY NME IS 'FANTASTIC'! (PART 2)

Hey, just saying thanks for the video you gave away the other week *(NME,* March 16). The White Stripes vid was worth the cover price alone. Cheers!
DAN RAYWOOD, LONDON

You crawling little bastard! You're meant to hate *NME*. You all are. It's traditional. Has the world gone MAD!? – SW

YOU are the only one who cares about the music you like. You want *NME* to cover a scene or highly rate an album you like? No! Why the fuck should they? They're covering what THEY want to. Now, more than ever, we need magazines like *NME*. We also need to accept the fact that *NME* is always right. *NME* will always be right. Why? Because that's their job. Always watch out for someone who says they want to make music that brings people together. The death of music starts with such statements.
DAVID, LEYTON

Wow. We're stunned, frankly. Any more? – SW

OH YES! YOUNG PEOPLE SAY NME IS 'FANTASTIC'! (PART 3)

On Monday I went to The Strokes concert in Paris, and it was brilliant! I got kicked in the face, slashed in the arm, stamped on the neck, beaten to the floor, I lost my jacket and got beer spilled all over my new T-shirt. And all this rock'n'roll fun whilst listening to a band who were actually really good! Wow! It is now possible to have fun at gigs without having to endure masturbating clowns and 12-year-old arseholes, or psychopathic 50-year-old journalists (see Swells) and poncey art school punks. I just can't believe these twats who write into *NME* to complain about The Strokes gigs. What the fuck were they expecting – The Beatles featuring Jesus Christ on backing vocals? Anyway, well done to you lot for spotting them first.
ANON, VIA EMAIL

I'd just like to say a big cheers for opening my eyes to The Streets with your cover feature and album review the other week (*NME*, March 16) – you were spot on. Yes! Finally a quality British dance/hip-hop album with lyrics that actually mean something and are as central to the sound as the music itself.

Make no mistake, Skinner is a poet with a voice very much of his own. Lyrically, in terms of content and delivery, this glorious Arab Strap/ Specials spoken word rappin' blows away anything I've heard in ages. This CD is so vivid I could swear it was sending smells out through my speakers last night. I haven't felt this way since I first heard the Wu-Tang Clan's '36 Chambers'.

Having just got seriously screwed up on a bird which ended in disaster, I would also like to send out a note of personal thanks to Mike Skinner for the excellent 'Don't Mug Yourself'. Could you not have released the album a week earlier though, you bastard!!
PADDY, GLASGOW

A PLEA FOR HELP

Please help! Can someone tell me what the backing song on the Agent Provocateur cinema ad with Kylie on the bucking bronco was? First lyric sounds something like *"I'm on the road..."*. It sounds a bit like something by The Hives but I'm sure it's someone different and no-one I know seems to know.
ANON, VIA E-MAIL

No. Fuck off – SW

OH NO! HERE COME THE AWKWARD SQUAD!

Can you do a review on the next Eminem album? I might actually go out and buy your magazine then. The freaks from work buy it because it fills them with pleasure reading your shoddy articles, and, to be honest, completely uninteresting stories on rock music which are rubbish.
GARETH COLEBROOKE, VIA EMAIL

Kindly disregard the comments on your wonderful publication by my colleague Gareth Colebrooke. This is a man who cites Eminem as the greatest lyricist ever, and believes that Dido deserved her Brits. He is, in short, a bit musically challenged. Humour him. On a lighter note, thanks for turning me on to Ikara Colt, it's about time this country produced a band that can rip out Starsailor's achy-breaky hearts and feed them to snivelling hypocrite Fran Healy.
TOM, VIA EMAIL

WAKE UP TRAVIS, YOU'RE DEAD!

Dunno who Fran Healy is going out with, but if I took a bird out to *"watch the flowers grow"* she'd accuse me of being a tight-arse and dump me within seconds. The least he could do if he *"loves her so"* is take her to the pictures. Or how about letting her have a go on his PlayStation and using the spare moments to write some songs which aren't aural and lyrical wallpaper?
ANDREW MORRISON, PORTSMOUTH

"Capitalism, greed... It's all a crock of shit" (*NME*, March 23). If Fran Healy really believes this, maybe he should stop plugging the PlayStation 2 at his gigs. That's the PS2 made by Sony, plugged by Travis, signed to, er, Sony. Hasn't he read 'No Logo'? The puppet.
THE ORACLE OF DELPHI, CARDIFF

SAM CANT WHAT WE HAVE ANNOYED

So when exactly did *NME* decide that it should dictate what people like instead of suggesting and informing? *(Ooh! About 1973-74, Why do you ask? – SW).* The past couple of months there has been, without fail, someone in *Angst* saying they don't like The Strokes (or whoever) followed by some gobshite sub-editor calling 'em allsorts. *(Really? You tosser. You duckstroker You felcher of small cats – SW)* I'm sure these people live rich and full lives without ejaculating at the first sight of skinny boys in leather jackets. Your *Angst* replies smack of an attempt at cultural fascism. *(You think so? You mendicant. You plasticine knobbed eunuch. You ripper of damp tissues – SW.)* And that, my friends, makes you a bunch of fuckin' dickheads.
CIVIL DISOBEDIENTS, SHEFFIELD

PS Stop trying to make out that you cover punk – you wouldn't know it if it shot you in the face.

What!? WHAT!? We invented punk, you impudent pup. We own the fucking patent. And we are hereby officially expelling you from the Sheffield Punk Massive. Leave your Rancid bum-flap and 'Vomit On The Aged' badge with the leathered-up door-dwarf and fuck the fuck off back to 'straight-land'. You fuck – SW

NME SUCKS COCK, SAYS READER

The question's not so much, has Alex Needham actually sucked Casablancas' cock? It is, how many times? Real life? In his dreams? Both? Does it matter? Even off for a quick shuffle in the bog during his tea break every time he sniffs the opening bar of an 'Is This It' track on the office stereo? Needham slags off Philip Ball (*Angst*, March 16), who simply states he didn't like (FUCKING INFIDEL!) The Strokes gig at a big venue and reckons they would've been mightier at a small one. Ball's letter might have been feeble crap, but Ball never hinted he wanted the "band to himself", because he "saw them first", as Needham said.

The Strokes are a great band but remember it is *NME* who loves the idea of "seeing them first" in tiny venues where *NME* hacks rub shoulders with nothing but cockroaches and thin air and then gloats when supermodels, astronauts and bus drivers follow the piper. Don't get me wrong – thanks *NME* for introducing me to a great fucking band, and it is within your right to gloat about "discovering" them because that's your fucking job, but, anyway, I'm fucking drunk ... but it all seems a little ironic.

Anyway, I'm going to bed. But Needham's opinion stinks as much as the congealed Casablancas' spunk in his beard. Even if I do like most of the shit that the guy writes.

Please don't print this letter. I am very drunk and will regret it in the morning. Probably.
SIMON BARTZ, VIA EMAIL

Actually, Simon, everybody at *NME* sucks cock. Morning, noon and night. Suck suck suckety suck suck. Your point being? – SW

TEXT MANIACS

1958. 1964. 1977. 1987. 2002!!!!!!!!!! rcknfckngroll!!!!!!!!!!!!!!

Put jonathanwoodgate in prison and have asher d play leftback 4 ingerland. Problem sorted.

Fuck da Railtrack massive! Not one penny! Confiscate dem houses!

thank u v much 4 fcking up my brkfst. No more pics of skinny blokes cocks please.

i hate marmite and bovril and brussel sprouts and them crisps that taste of shitty fish arse and travis.

PS... FROM THE DARKEST RECESSES OF THE ANGST BAG

God, you critics are all so nummy (hopefully that'll ensure this gets printed)!
MAJABU, VIA EMAIL

I just had the privilege of standing next to Julian Casablancas... My God does that man need a good wash and some deodorant!!
ALBERT'S FUNKY SHOOS, LONDON

I was just thinking that Bruce Dickinson is quite fit looking these days. That's the last time I watch *Top Of The Pops.*
RALEIGH ST CLAIR, VIA EMAIL

Why we don't care about the So Solid Crew: 'Racism'? 'Apathy'? No because their music is shit and they beat up little girls. I know only one of them did it, but the rest of them condone it by letting him stay. Sorry for not caring.
LYNSEY, NORTHAMPTON

PHOTOGRAPHY: DREW FARRELL

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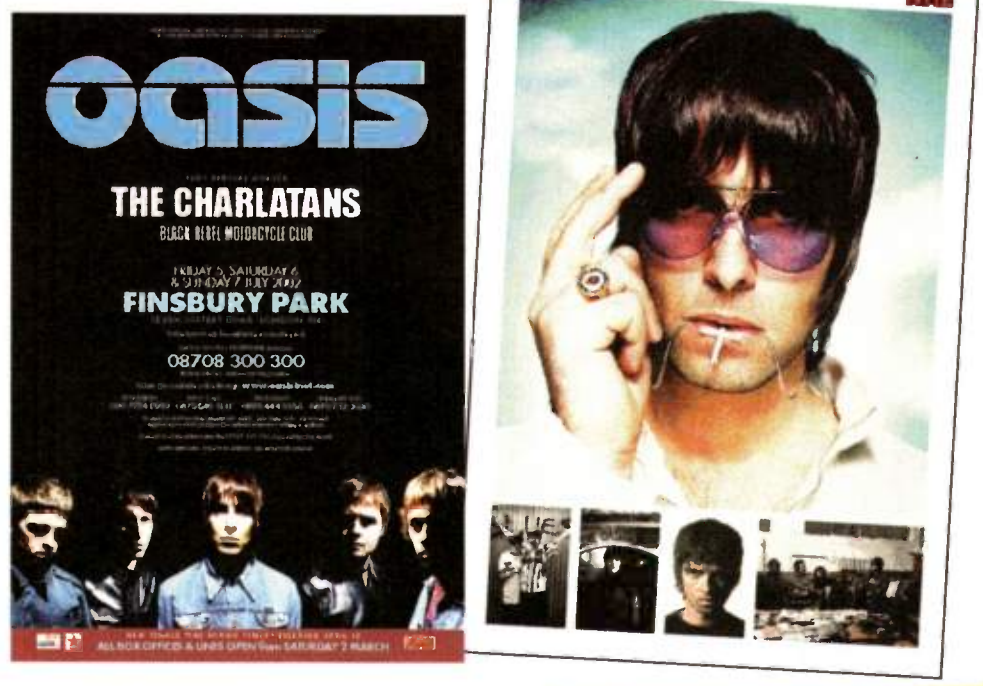

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